

LATEST HOLLYWOOD HAPPENINGS

# MOVIE CLASSIC

FEBRUARY

**10**  
CENTS

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A-N



TEN STARS  
TELL WHY THEY  
DON'T MARRY

MARLAND  
STONE

Norma  
Shearer

THE NEW COURT THAT SETTLES HOLLYWOOD QUARRELS



# Women Who Never COUNT COSTS

*They choose this 25¢  
tooth paste only because it  
gives new beauty and lustre*

● Among the three million users of Listerine Tooth Paste are thousands upon thousands of women of this type—well educated, well informed, critical of values, and with ample means to fulfill their wants. Such women would never compromise with quality for the mere sake of economy. Clearly, their rejection of older and costlier favorites for Listerine Tooth Paste was based, not upon the latter's price, but upon the brilliant and satisfying results it gave them.

If you have not tried this remarkable new dentifrice, made by the makers of Listerine, do so now. Buy a tube. Try it for a week or more and then note the improvement in your teeth.

See how clean they are—how clean they feel, both in front and in back.

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Observe the flash and brilliance that this tooth paste gives to teeth.

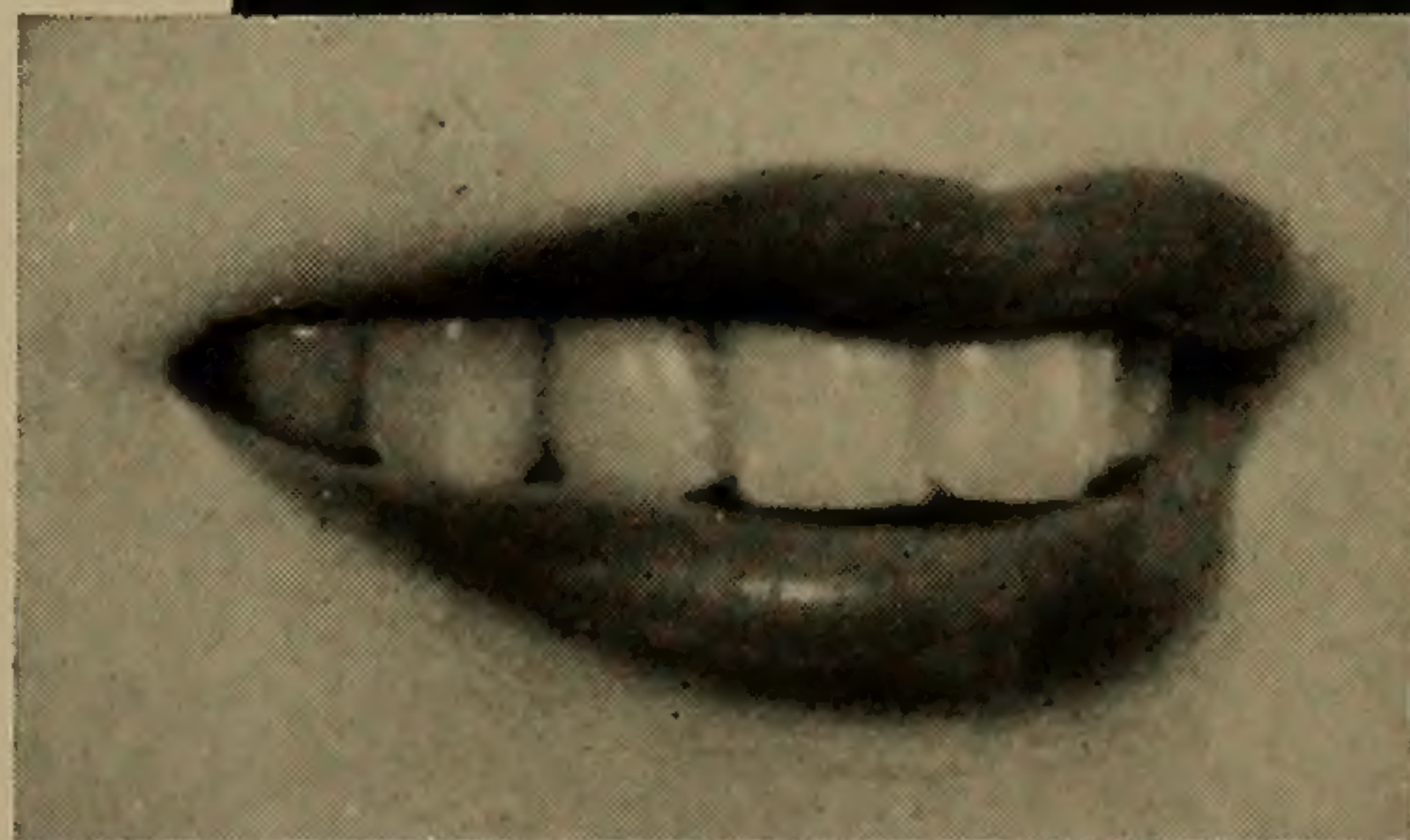
They are due to those swift-acting, fine-textured, cleansing and polishing agents that make Listerine Tooth Paste outstanding.

Look for the delightful feeling of freshness and invigoration that follows the use of this paste—the taste you associate with Listerine itself. And, of course, you know it makes your breath sweeter.

In case you're interested, the price of 25¢ saves you about \$3.00 a year over tooth pastes in the 50¢ class. Not a staggering sum, but a welcome one in these times. Lambert Pharmacal Co., St. Louis, Mo.

The makers of Listerine Tooth Paste  
recommend

**Pro-phy-lac-tic Tooth Brushes**




**LISTERINE**  
**TOOTH**  
**PASTE** 25¢

*... it makes the breath sweeter*







A boy and a girl from Main Street...youth...loneliness... flirtation.. love.. innocence.. and a way out to happiness. A drama of young love that is true wherever lonely hearts answer the call of romance. It will make you laugh...cry ...and glow with happiness.

# WALKING DOWN BROADWAY

with

**JAMES DUNN**  
**BOOTS MALLORY**

ZaSu Pitts     Minna Gombell

Terrance Ray

*Directed by*

Erich von Stroheim

A FOX PICTURE





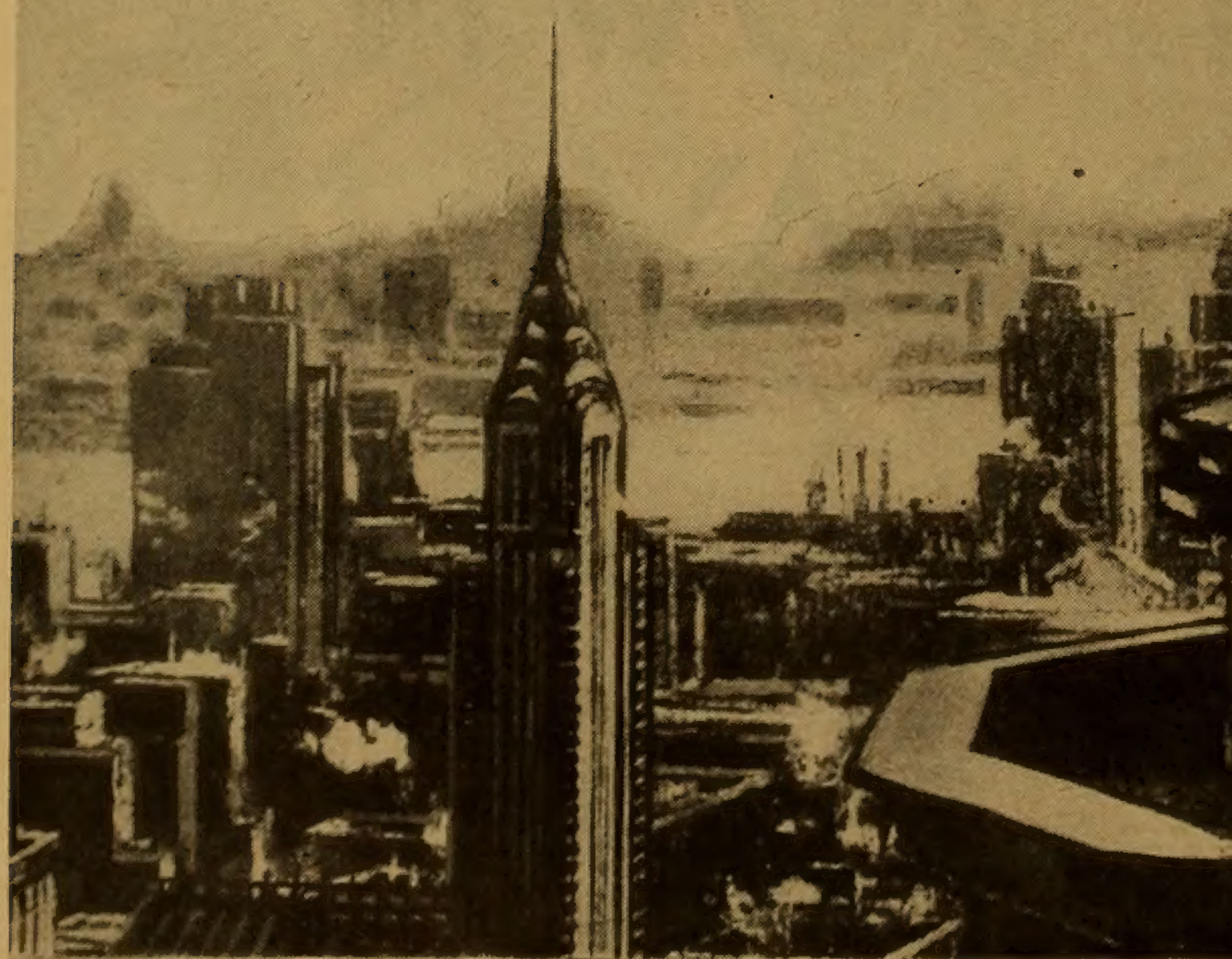
**THE PICTURE DESTINED TO STARTLE THE WORLD!**



# KING KONG

with

FAY WRAY • ROB'T ARMSTRONG • BRUCE CABOT



**A COOPER-SCHOEDSACK PRODUCTION—AN RKO RADIO PICTURE—of course!**  
From a Story by Edgar Wallace and Merian C. Cooper—David O. Selznick, Executive Producer

**RKO RADIO PICTURES • RKO BUILDING • RADIO CITY • NEW YORK**



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VOL. 3 No. 6

## MOVIE CLASSIC

FEBRUARY, 1933



## What Will NORMA SHEARER Do Next?

That becomes an increasingly big question with each new picture that Norma makes. For in her last two pictures (which were two of the most memorable of 1932), Norma proved herself capable of playing two widely different types of heroines.

In "Strange Interlude," she was semi-tragic, cheated of a great love by letting her mind dictate to her heart. She appealed to the sophisticated. In "Smilin' Through," both as a belle of the 1860's (as above) and as a girl of to-day, she made an even greater appeal to those who still believe in ideals and undying love.

Her next picture, unless her plans change suddenly, will be based on the play, "La Tendresse"—which means "Love" or "Tenderness." So it sounds as if Norma is continuing along Romance Road!

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DOROTHY CALHOUN, Western Editor

STANLEY V. GIBSON, Publisher  
LAURENCE REID, Editor

HERMAN SCHOPPE, Art Director

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MOVIE CLASSIC comes out on the 10th of every Month





If you can make  
him say:  
"Your eyes  
have told  
me so" . . .



. . . then you will have  
achieved that glorious  
state in which each heart  
throb is a prediction of  
greater happiness to come.

It's easy to make your eyes say those wonderful things that only eyes can say.

Frame your eyes with dark, long-appearing, luxuriant lashes and this new kind of enchantment will instantly become yours.

Millions of women know that the New Maybelline Eyelash Darkener is the one thoroughly satisfactory and safe preparation to use. Not a dye. Perfectly harmless. Tear-proof, non-smarting, easy to apply, and actually stimulating to lash growth.

Insist upon genuine New Maybelline, to make sure of obtaining a mascara that combines all these advantages. Black or Brown, 75c at toilet goods counters everywhere.

**Maybelline**  
EYELASH DARKENER

The  
PERFECT  
Mascara



MAYBELLINE CO., CHICAGO

# Movie Classic's Letter Page

Each month, MOVIE CLASSIC gives Twenty, Ten and Five Dollar Prizes for the Three Best Letters published on this page.

## \$20.00 Letter

### Movie Ads Smack of Burlesque

APPARENTLY the movies' advertising agents are slumping into a rut, utilizing obscene portrayals for billboard advertisements, placing the movies on a par with the "illegitimate" or burlesque shows.

Is it that they feel they must do this to attract an audience during this "economic depression"? Rather, I would say they are detracting from the screen its rightful dramatic classification. Those who desire burlesque will go where they can get it to their presatisfied tastes—those who do not want it, and these are the majority to be catered to, look to the movies for the satisfaction of theirs. And to these people sensuous advertising does more to keep them from attending a show that is really good without even a trace of the lewdness suggested by its billboard ad.

For instance, I might have gone to see John Gilbert in "Downstairs" were it not for a full billboard advertisement featuring him carrying the girl, dressed in a most disheveled and suggestive fashion, down a pair of stairs. Yet, someone who did see it tells me there was nothing in the picture that in any way referred to this scene.

We do not want to be deceived into thinking the movies are going burlesque.

MARY E. FARRELL, Margate, N. J.

## \$10.00 Letter

### Muni Lives His Rôles

THE truly great actress or actor cannot be measured in greasepaint and grotesque make-up. Rather, it depends upon the degree that they succeed in submerging "self" for "rôle."

Take for example "I Am A Fugitive From A Chain Gang." In that excellent production, one does not consciously see Paul Muni, the actor, but Allen, the flesh-and-blood character of Mr. Burns' book! Why? Because Mr. Muni is a past master at understanding his characterizations—he seems actually to live the part he portrays—thus giving us powerfully real characters.

I also find that Helen Hayes' work is of the same high caliber. How much greater some of our stars would be if they could only appear upon the screen as the characters they are portraying rather than as their stereotyped selves. If certain of our big time stars will only realize the truth of this, it will be a big step forward for the entire industry.

LARS ANDERSON,  
Los Angeles, Cal.

## \$5.00 Letter

### We'll Do the Picking

IT has been the popular conception that producers, with the aid of their high-pressure publicity staffs, could so groom a young unknown with sensational advance notices that the public would ac-

cept him (or her), willy-nilly, as a "new star."

To this end, they coined exotic names for plain American girls, endowed them with 6-cylinder pasts, and foisted them on the public as the latest, foreign, dramatic find. But most of them couldn't live up to their high-blown publicity, and soon did a fade-out.

Therefore, it came as a shock that a girl unknown to most movie fans, very different from the average run of screen players, should become great with her appearance in one fine picture. The girl—Katharine Hepburn. The picture—"Bill of Divorcement."

The public "found" her, cheered her, and wants more of her—all without being prodded by publicity men. We can think for ourselves, and do know what we want, and no amount of persuasion or hysterics on the part of press-agents can move us against our will. Let producers adopt grocery-store tactics, insofar as "the customer is always right." Let us pick what we want. We have the right to do so!

S. S. JACOBS, Kansas City, Mo.

## He's the Best Bet on the Screen

WHAT America needs is a five-cent stein of beer and what the "Movies" need is a series of Jimmy Cagney pictures with Joan Blondell being the reason for Jimmy's accelerated heart-beats.

I live in a small village which is utterly devoid of "Romance" and my only salvation is the movies. To me they are not just another amusement but a sanctuary wherein I discard my drab garments and become a modern Cinderella living in a glamorous setting, thrilling with the heroine and cordially hating the villain.

Jimmy Cagney is the best bet on the screen to-day and the Blondell femme his best sparring-partner. The medical profession might lose a capable physician in Cagney, but I truly believe he will bring more real happiness into this ailing world with his inimitable portrayals on the screen. And after all, what we need now is a well-placed sock from the one and only Cagney to lift us out of this mental depression and replace the old smile and Cheerio on the faces of millions.

DOROTHY WARSHAW, Crawfordsville, Ark.

## Clara Better Than Ever

I HAVE never been a Clara Bow fan, but I should be glad if she decides to return permanently to the screen, now that I have seen "Call Her Savage." In this abominably constructed movie, her sincerity and her genuine acting ability stand out in clear relief.

As a native of Texas, I find great pleasure in seeing one movie actress mount and ride a horse as though she knew it for a jolly beast. But I am somewhat amazed, due to this same Texas influence, at the apparent

(Continued on page 78)

## Become a Critic—Give Your Opinion—Win a Prize

Here's your chance to tell the movie world — through MOVIE CLASSIC—what phase of the movies most interests you. Advance your ideas, your appreciations, your criticisms of the pictures and players. Try to keep within 200 words. Sign your full name and address. We will use initials if requested. Address Letter Page, MOVIE CLASSIC, 1501 Broadway, New York City.



# WHEN THE LION ROARS, THE WHOLE WORLD LISTENS!

**Imagine!** You're going to have a peek at the "inside production plans of the Metro-Goldwyn-Mayer Studios. It's fun to look ahead to see what's coming from the producers of "Grand Hotel", "Smilin' Through", "Red Dust", "Strange Interlude", "Prosperity", "Flesh" and all those other fine screen entertainments. Here is just a rough idea of M-G-M pictures of interest now being shown, soon to come and others planned for production. Listen to the Lion ROAR! What a treat for the months to come!

**NORMA SHEARER** comes "Smilin' Through" with a new hit "La Tendresse" from the thrilling French play.

**JOAN CRAWFORD** in an exciting romance written especially for her by William Faulkner, noted author.

**MARIE DRESSLER** (beloved star!) with **WALLACE BEERY** in "Tugboat Annie."

**MARION DAVIES** has the role of her career in "Peg o' My Heart."

"**CLEAR ALL WIRES**" the Broadway stage hit has been captured by M-G-M!

**HELEN HAYES**, winner of the year's highest film award, will soon appear in "The White Sister." Right after her new success "Son- Daughter" in which she co-stars with **RAMON NOVARRO**.

**RAMON NOVARRO** will also be seen in the romance "Man on the Nile."

**IRENE DUNN** and **PHILLIPS HOLMES** are thrilling audiences with "The Lady."

"**RASPUTIN**" has brought new fame to the Barrymores, Ethel, John and Lionel.

**JOHN BARRYMORE** wins further film triumphs with the stage success "Reunion in Vienna."

**LIONEL BARRYMORE** has had a special story written for him, title soon to be announced.

"**MEN MUST FIGHT**" is another Broadway stage hit on the M-G-M list.

**JEAN HARLOW'S** next film after "Red Dust" is an original drama "Night Club Lady."

**JOHNNY WEISSMULLER** comes in his long awaited sequel "Tarzan and his Mate."

"**HAPPILY UNMARRIED**" is a delightful M-G-M original story soon to come to the screen.

**JIMMY DURANTE** and **BUSTER KEATON** and **JACKIE COOPER**. What a trio for "Buddies!"

"**PIGBOATS**" is a picture not to be missed! Robert Montgomery . . . Jimmy Durante . . . Walter Huston . . . Madge Evans! Swell cast in a grand picture!

Isn't it the truth? When the Lion ROARS you're sure of a happy hit!

## METRO - GOLDWYN - MAYER



# BETWEEN OURSELVES

CLARA BOW told me the other day, just before she sailed off to Europe for a holiday with Rex Bell, that she is going to make three more pictures. Then she is going to retire from acting and direct her husband.

If Clara wants to direct, it's all right by me—BUT—is Clara just modest, or what is the matter? Doesn't the girl realize that she is one of the great personalities of our time—and that if she abdicates from the screen, there won't be anybody to take her place? Doesn't she realize how much the world loves her (or aren't the returns from "Call Her Savage" all in yet?) And doesn't she realize that in "Call Her Savage" she practically promised the world that this was just the beginning of a career of being a great actress, as well as a great personality?

To get right down to brass tacks, Clara, any good director could guide Rex Bell—or the three Barrymores, for that matter—through a picture, but nobody else could be a Clara Bow. We admire your ambition, and are sure you would make a good director—but we can't spare you. Not when you're only twenty-six or so, with your greatest acting years ahead.

EVERYBODY should give a rising vote of thanks to Warner Brothers-First National. The Academy of Motion Picture Arts and Sciences ought to dust off another gold statue and give it to the Vitaphone clan for another "best performance" of 1932. Just as they beat all the other companies to the presentation of talkies, so now they seem to have the jump on other companies in presenting pictures that keep up with the topics of the day.

TO get what I'm driving at, look over some of the recent Warner pictures. "The Crash," for instance, came out in the midst of the Presidential campaign, when everybody was talking about the depression and its causes and effects; it was timely. A convict strangled to death in a sweat box in a prison camp—and the nation was shocked by the exposure of the brutality that can menace even the very lives of society's unfortunates. Presto! and Warners came out with "I Am a Fugitive from a Chain Gang"—one of the most powerful—and timely—films ever made.

And in contrast to the tortures of the chain gang, as everybody knows from reading the newspapers, is the humanity of life in Sing Sing, under the guidance of Warden Lawes. So what did the Warners do next but present a screen version of the Warden's autobiography, "Twenty Thousand Years in Sing Sing"—another powerful picture, not attacking brutality, but defending humanity. It met America's mood to see justice done.

BEFORE either party had even nominated candidates for President, for Governor, or for Mayor, the Warners came out with "The Dark Horse"—a clever, telling satire of dumb candidates and shrewd politicians. They were shrewd to feel the national pulse, to diagnose that Americans were painfully sick of the old political hokum, and to give them a tonic of satire. It jibed with the mood of the hour. Crash! half the world went off the gold standard and silver became a precious metal again. And what did Warners do? They gave us a "Silver Dollar"!

EVERYBODY is taking up contract bridge and Ely Culbertson is as much talked about as Clark Gable, so the Warners blossom forth with a drama woven around a bridge expert, called "Grand Slam." Last year, it might have been too previous; next year it might be too late; but to-day, right now, it's something Americans are

talking about—and they'll stand in line to see it. The suicide of Ivar Kreuger, the Swedish match magnate, revealed how this man who talked in millions and ruined thousands had been a colossal bluffer; the whole world was mouthing the name of Kreuger. So, naturally, the Warners brought forth a fast-moving, bitter drama called "The Match King." America was itching to see just such an exposé.

EVERYBODY knows that the cotton-pickers of the South are looking at the future through dark glasses these days. Warners made a drama out of this social tragedy in "Cabin in the Cotton"—and even offered a part-cure for the ills of the poor whites. It was far from being a great picture, but people flocked to see it; they were interested in these "forgotten men." Everybody is aviation-conscious these days, too—but dramas about army, navy and air-mail fliers, while romantic and colorful, seem pretty far removed from most of us. So Warners are bringing passenger aviation into the movies in "Grand Central Airport." Giving you something, in other words, that adds a tonic to your daily conversation. Time and again they have done it.

MAYBE you've heard some of those moans from the general direction of Hollywood, to the effect that novels and plays aren't what they used to be—and it looks as if the poor film companies will have to revive some of the old favorites (not to mention old chestnuts) to get the public interested in movies again. Some of them have been revived already, as you no doubt have noticed (with a gnash of the teeth). Only one of these revivals has amounted to anything, namely, "Smilin' Through." And since even revivals don't seem to pay, the producers don't seem to know where to turn next. And since acting talent is pretty well scattered among all the studios, the reason must be the stories. The boys and girls don't seem to be writing them these days—except when they keep up with the newspapers, and keep close to life.

AFTER seeing Helen Hayes in "The Sin of Madelon Claudet," which won her the award for the best acting of last season, and after seeing her in "A Farewell to Arms," I'd say there's no other actress in sight who looks as if she can keep Helen from winning this season's award, too. Her acting is a sheer delight to watch.

Every gesture, even the slightest, means something; every gesture etches a little more sharply the character of the woman she is playing. She stops being Helen Hayes and becomes that other woman. She does not show emotion with exotic dramatics; she merely suggests the intensity of her inner turmoil—but *you feel it*. You are powerfully aware of it. She seldom raises her voice; sometimes she barely whispers—yet every word is crystal-clear, every word is vibrant with meaning. Her final scene—even if it doesn't keep faith with the tragic irony of the book—is a classic example of restrained acting. It will be a long time before I forget the tragedy expressed in her very fingertips, as they wander over the face of her lover for the last time.

Larry Reid



# The Eyes of Men...The Eyes of Women

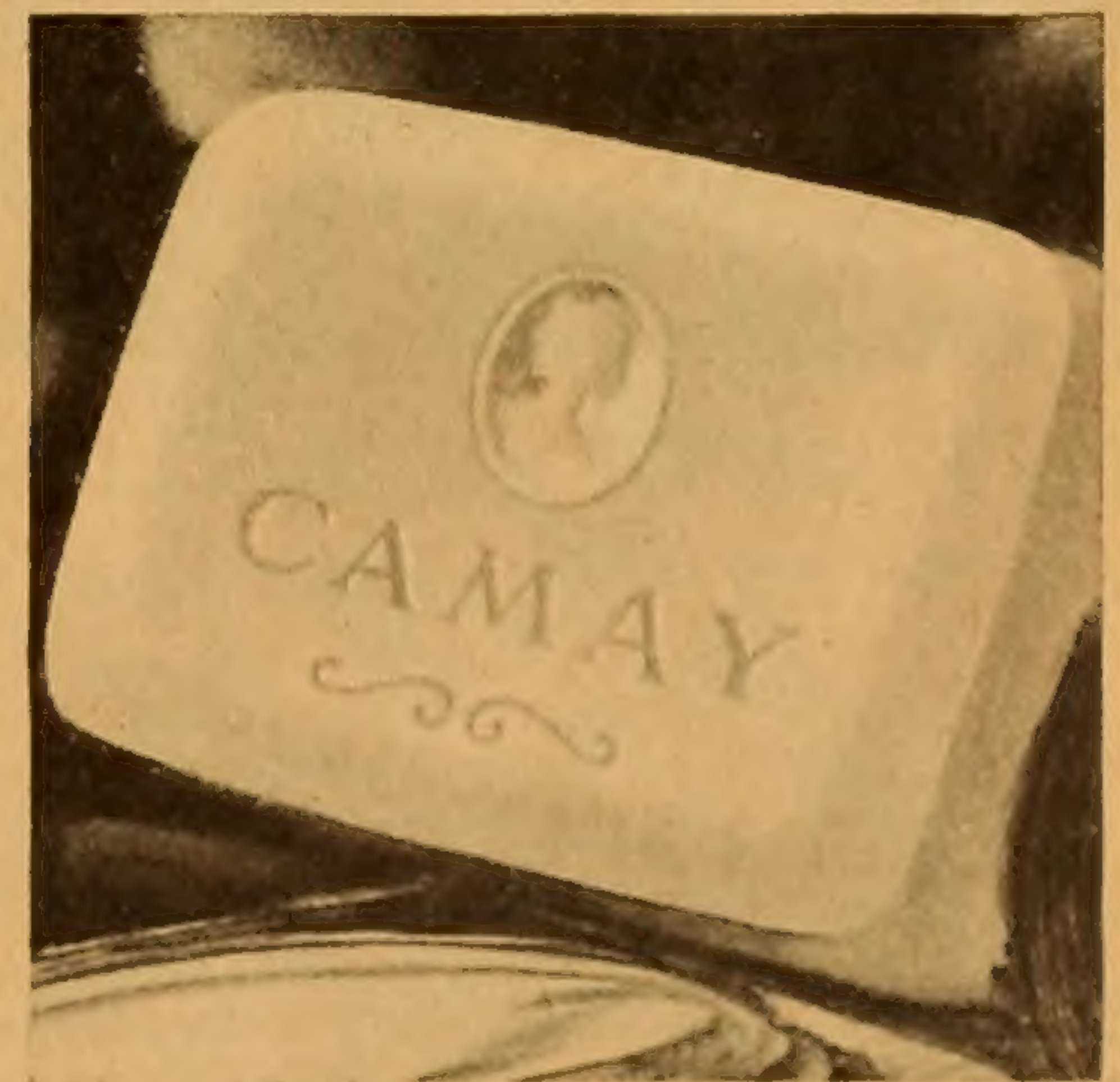
## Judge your Loveliness every day



You can hardly glance out of the window, much less walk in town but that some inquiring eye searches you and your skin. This is the Beauty Contest of life in which all women must compete. Not even a queen escapes it. And a modest country girl can win it . . . if her skin is lovely.



• *Make a rich lather with Camay, a soft cloth and warm water, massaging it into your skin. Rinse with cold water. Then note how soft and fresh your skin feels.*



• *This is creamy-white Camay, the famous beauty soap that thousands of lovely women use for their complexions, for their hands and in their bath.*

Copy, 1933, Procter & Gamble Co.

You may be sprightly and sixteen; fair and forty; or serious and sixty. Yet you cannot deny that every pair of eyes that looks at you commends your beauty or regrets its lack. For life is a Beauty Contest for every woman. And she whose skin is soft and fresh has a wonderful advantage.

### THE SOAP OF BEAUTIFUL WOMEN

To possess a lovely, clear complexion take infinite care in choosing your beauty soap!

Use gentle, creamy-white Camay, the Soap of Beautiful Women! Its lather is rich as cream . . . luxuriant in any kind of water. It is made of pure, delicate oils, safe for the most delicate feminine skin.

### NEW LOW PRICES

Never in all your lifetime have you known a soap of such exquisite quality to cost so little! The price of Camay is now so low you will want to buy a dozen cakes today!

# CAMAY

## THE SOAP OF BEAUTIFUL WOMEN



"MURINE'S JUST GREAT FOR TIRED, ACHING EYES!"



### SAYS A NEW YORK STENOGRAPHER

"I'm a stenographer in a Wall Street office, where I have to work under artificial light all day long. Often, until I discovered *Murine*, I used to go home with eyes so tired and aching that my whole evening was spoiled.

"Now, however, I simply apply a few drops of *Murine* and in no time at all my eyes feel fresh and rested again. What's more, it makes them clearer, brighter and more attractive. *Murine's* just great for tired, aching eyes!"

Thus does another add her praise to that of millions who know there's nothing like *Murine* for quickly and safely relieving eye weariness. Formula of a veteran eye specialist, it contains 10 ingredients which act to invigorate the eyes and to make them clear and sparkling. Sold by all drug stores.

**MURINE**  
FOR YOUR  
EYES

Approved by Good Housekeeping Bureau



### THE LURE OF LIVING LIPS

The new PHANTOM RED Permanent All-Day Lipstick with its natural color gives that appeal and charm to the lips and face that all modern women crave. It enhances your own loveliness and charm. You will fall in love with its smooth spreading qualities, its naturalness of color and the fact that it stays on all day. Ask for it at your favorite toilet goods counter. Lipstick \$1.00 and 50c. Rouge 75c or

Send 20c for Phantom Red Rouge and Lipstick that will last you a month.—FREE—We will send with above a very dainty (Wafer Thin) Vanity case.

Carlyle Laboratories, 67 Fifth Ave., New York, Dept. 508

**Phantom Red**  
L I P S T I C K

### Mercolized Wax Keeps Skin Young

It peels off aged skin in fine particles until all defects such as tan, freckles, oiliness and liver spots disappear. Skin is then soft, clear, velvety and face looks years younger. Mercolized Wax brings out your hidden beauty. To remove wrinkles quickly dissolve one ounce Powdered Saxolite in one-half pint witch hazel and use daily. At all drug stores.

# N E I G H B O R S

Goings-On Among the Players

By STACY KENT

AT the risk of being romped upon by the myriad of Marlene Dietrich worshipers we'll just have to burst out and opine that Mar-lay-na's taste in wardrobe is making her faintly ridiculous in the movie village.

Apparently the lovely German frau has no further use for feminine gew-gaws. When she does a picture, a dress can be forced upon her, but the oldest Hollywood inhabitant can

scarcely remember when Marlene appeared on the street in anything but men's clothes. Not slacks, mind you, but tailored suits, padded shoulders, trim waist, twenty-two inch "pants," shirt and tie, and topped off with a gent's cady.

Among the bejeweled and bedecked feminine stars at the premiere of "Maedchen in Uniform," Marlene stood out like Mt. Whitney on the Kansas prairie (wouldn't Mt. Whitney be surprised to find itself there?). The Dietrich lady, accompanied by the ever-present Herr von Sternberg, wore her dress-up, go-to-meetin' suit again.

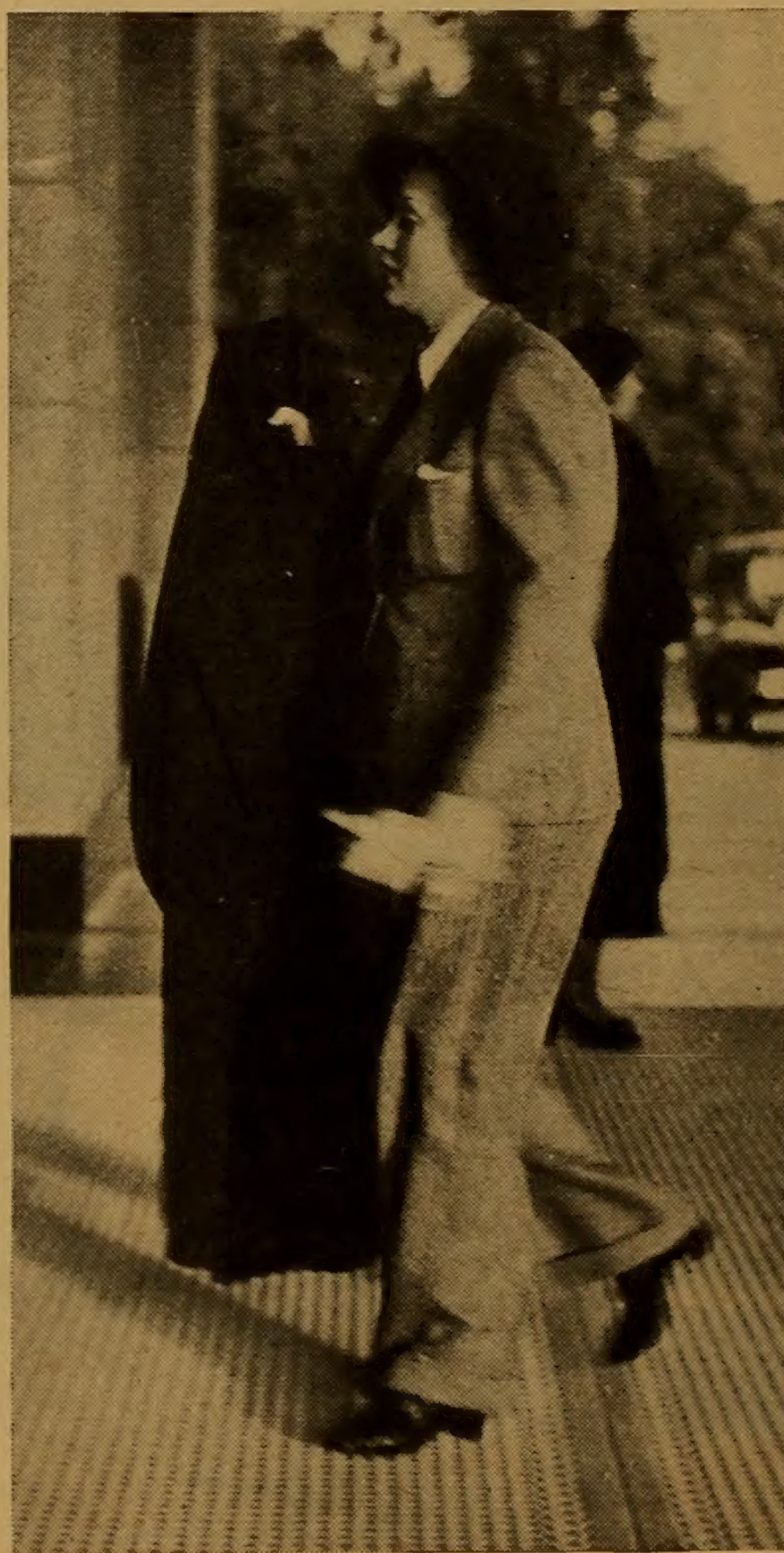
And you should see Katharine Hepburn tearing around, all Park Avenued up in blue denim overalls and a workman's blue shirt. And the overalls have a patch—just for effect—on the seat.

Ah, well, maybe we're getting old and can't keep up with things any more. What we are really curious about, however, is whether they keep valets or maids.

SOMEONE asked Buddy Rogers if he thought Hollywood had changed during the year he spent tooting his trumpet with his own New York orchestra.

"No," said Buddy, "the town hasn't changed, and the people haven't changed—but they're all married to somebody else."

Buddy, by the way, is dickering for some he-man screen rôles.



Acme

So you didn't believe all those yarns about Marlene Dietrich's off-screen attire? Just take a look at her suit and overcoat! Hollywood calls the trousers "cheaters"—hiding those famous legs as they do

EVERY year during December Hollywood Boulevard puts on holiday trimmings and changes its name to Santa Claus Lane. Maybe it's because the stars are really children at heart and have never lost faith in the old chap. In past years the street was decorated with lighted Christmas trees, and a pretty sight it was, too. This year, all up and down the main stem, were great artificial wreaths with pictures of stars in the center. Yeah, and hand-painted pictures, too, if you please.

Some of the pictures were pretty good—others even the mothers of the stars couldn't recognize. We

thought the one of Clark Gable had a distinctly jaundiced appearance, and George O'Brien looked positively patriarchal. The fellow that hung the wreaths was probably a Joan Crawford fan, for there were at least three pictures of Mrs. Fairbanks, Jr. Even Peter, the Hermit, rated a picture, although lots of folks are still under

(Continued on page 14)



The story of a thousand **MEN WITHOUT WOMEN**  
 ... and of their women who can't do without men!

Never such a sensationally novel spectacle! Condensing into one mighty film a thousand unfinished love stories—and ONE that ends in a soul-gripping thrill! Every scene a blazing highlight from the endless drama that parades before Sing Sing's famous warden. He knows enough inside stories of headline criminals to make 20 motion pictures . . . Instead he's packed it all into 1933's first great hit . . .



# "20,000 YEARS IN SING SING"

FROM THE WORLD-ACCLAIMED BEST-SELLER BY  
**WARDEN LEWIS E. LAWES**

With a huge cast including **SPENCER TRACY**  
**BETTE DAVIS**

and Arthur Byron. Directed by Michael Curtiz. Ask your theatre now when they're going to play this amazing  
**FIRST NATIONAL PICTURE**



The girl outside who couldn't wait.



The man doomed by her love.



Warden Lawes, who lives on a volcano of human passion.



# TAKING IN THE TALKIES

## LARRY REID'S SLANT ON THE LATEST FILMS



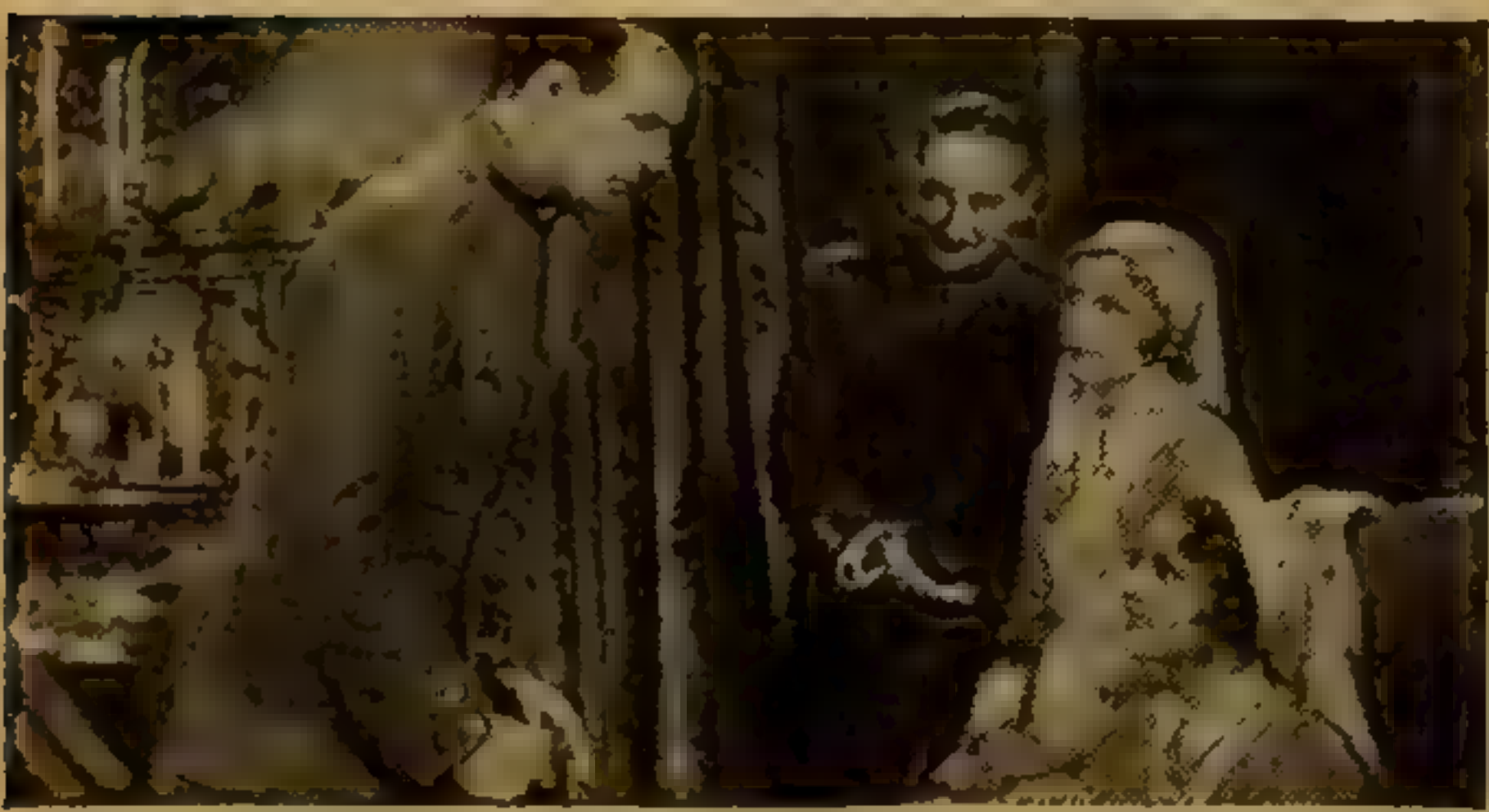
### THE SIGN OF THE CROSS

Cecil B. De Mille's first talkie spectacle just misses greatness—and, strangely enough, it isn't the spectacular scenes that do make it impressive, but the acting of the four principal players, in this order: Charles Laughton, Claudette Colbert, Fredric March and Elissa Landi. The setting is the wildly pagan Rome of Nero's day, and the story traces the downfall of barbaric sensualism and the rise of Christian ideals. Laughton is priceless as the obese, effeminate, half-mad *Nero*, who is ruled by his Empress, the sensationally exotic *Poppaea* (Claudette Colbert as you've never seen her before); she has her eye on handsome, but honest Fredric March, a Prefect, who loves a tragic Christian girl (Elissa Landi). De Mille's mob scenes are still something to watch, but it's Laughton you will remember.



### ME AND MY GAL

The "Me" of the title is a dumb, but honest cop-detective (Spencer Tracy); the "Gal" is a wisecracking quick-lunch waitress (Joan Bennett); the setting is a waterfront crowded with gangsters; the plot concerns her efforts to get her sister (Marion Burns) out of the gangsters' clutches; and the result, I'd say, is a lively, amusing comedy drama that won't change movie history much. The surprise of the proceedings is Joan, famed for her wistfulness, poise, and ability to wear clothes; here she flashes a sense of humor, a cheerful rowdiness, and a wicked wiggle. And, like most of the girls in gangster films these days, she uses all three to try to foil the numerous villains—with the boy-friend there to help when things get desperate, as, of course, they do. But why waste Spencer on comedies? George Walsh, making a film comeback, is the chief gangster.



### A FAREWELL TO ARMS

When Ernest Hemingway wrote "A Farewell to Arms," he made his hero and heroine both world-wise and world-weary, with their weariness—more than love of each other or hatred of war—dictating their decision to Get Away From It All. The hero happens to be an American in the Italian Army—and he becomes a deserter; the heroine is an English nurse who has seen one romance crash and accepts his advances as perhaps her last chance to be loved—and deserts with him. On the screen, with Helen Hayes the nurse and Gary Cooper the deserter, their motives and their romance are a bit more idealized. Instead of being a subtle study of war emotions, it becomes another romance. But a great romance, endowed with great acting. The version I saw had a tragic ending. But a hokumish, not a Hemingway, ending.



### THE MATCH KING

In "The Mouthpiece," Warren William laid bare the tricks of criminal lawyers; in "The Dark Horse," he showed how politics looks in its underwear; in "Skyscraper Souls," he illustrated how sharp financiers borrow from Peter to pay Paul. And in "The Match King" he hits the exposé trail again—enacting a smooth bluffer who tops all the others, since his fingers are dabbling in international pies. This biting, sharp-witted melodrama follows hard on the heels of the downfall of a real-life Match King—and may, or may not, explain how it all happened. In any event, it's colorful and packs a punch, even if it does move a bit jerkily from episode to episode and drags in a gangster or two. William is in top form. And Lili Damita, very glamorous as a Garbo-like actress who is the one sincere love of his life, has never been better.



### FLESH

Having played a man of the ring in "The Champ" and a German in "Grand Hotel," Wallace Beery now combines the two performances in "Flesh." Except that this time he is a wrestler instead of a boxer. And let me inform you that if Wally keeps up his work, he'll soon be the American Jannings. For "Flesh" provides him with the kind of rôle that Jannings dotes on. As a huge hulk of a wrestling waiter in a Berlin *biergarten*, he is one of life's misfits—a man easily deceived, thinking he is loved by a stranded American dancer (Karen Morley), who marries him out of desperation. A baby is born, and he believes it his—until he comes to America to wrestle and falls into the clutches of her former lover (Ricardo Cortez), now a gangster. Bewildered, half-insane, he takes his revenge—and ends up a tragic figure. A powerful performance.



### CYNARA

In his first picture since "Arrowsmith," Ronald Colman becomes an Englishman once more and outdoes even his performance in that well-remembered film; in fact, he gives the most emotional performance of his career. The drama was inspired by Ernest Dowson's famous line, "I have been faithful to thee, Cynara, in my fashion"—and tells the story of a rising English barrister who is contentedly married to a beautiful woman, but during her absence on a holiday is almost unwillingly drawn into a tragic love affair with a little shopgirl. Each woman learns about the other, and neither understands that he could possibly love both. The sequel is intensely emotional, with your sympathies torn between Colman, Kay Francis as his wife, and Phyllis Barry as the shopgirl. And when I say "torn," I mean TORN. I urge you not to miss it.



# WHAT A FOOL SHE IS!



Her Hats are the Last Word  
But She Neglects Her Teeth and Gums...  
and she has "pink tooth brush"!

PEOPLE glance at her hat and think, "How smart!" Then—they glance at her face—and see her dingy-looking teeth. Are *your* teeth bright? Are *your* gums firm?

If your gums bleed easily—if you have "pink tooth brush"—the soundness of your gums, the brightness of your teeth, and the attractiveness of your smile are *all* in danger!

For "pink tooth brush" not only

may lead to serious gum troubles—to gingivitis, Vincent's disease, and pyorrhea—but may be a threat to the polish of your teeth.

## *Ipana and Massage Defeat "Pink Tooth Brush"*

Keep your gums firm and healthy—and your teeth clean and bright with Ipana and massage.

Restore to your gums the stimulation they need, and of which they

are robbed by the soft, modern food that gives them so little natural work. Each time you clean your teeth with Ipana, rub a little more Ipana directly on your gums, massaging gently with your finger or the tooth brush.

Start it tomorrow. Buy a full-size tube. Follow the Ipana method and your teeth will shine brighter, your gums will be firmer than they've been since you were a child... "Pink Tooth Brush" will depart.

# IPANA



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Kindly send me a trial tube of IPANA TOOTH PASTE. Enclosed is a three-cent stamp to cover partly the cost of packing and mailing.

Name...

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City...

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**A Good Tooth Paste, Like a Good Dentist, Is Never a Luxury**



# CORNS

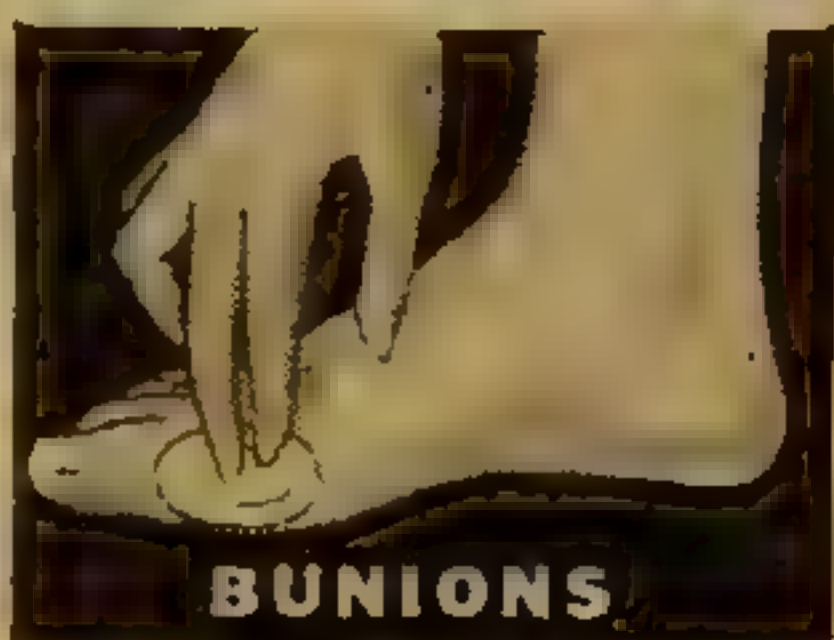
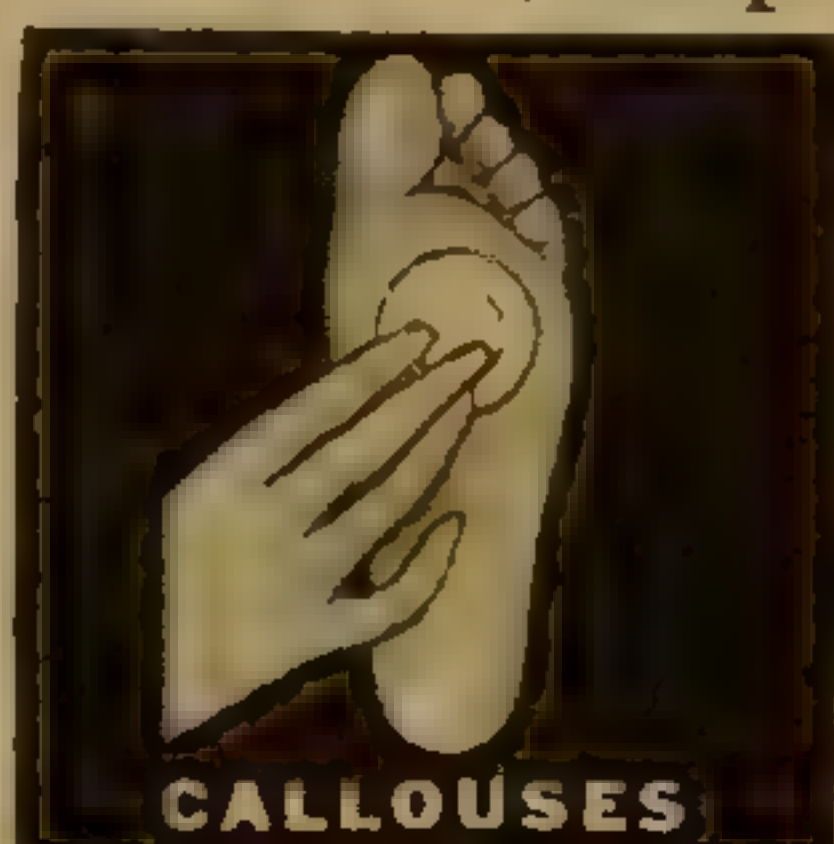
INSTANT, SAFE RELIEF!



## Quickly Removes Corns!

In one minute corns, callouses and bunions stop hurting. That's how quick Dr. Scholl's Zino-pads banish pain! The softly padded edge cushions and shields the sore spot, soothing and healing it; prevents blisters; makes new or tight shoes easy on the foot; keeps you rid of corns. Sore toes heal overnight. No other method does this!

**Don't Cut Your Corns or Callouses** and risk blood-poisoning. To remove them quickly and safely, use Dr. Scholl's Zino-pads with the specially Medicated Pink Disks, included at no extra cost. Doctors recommend them because they are so safe and sure. Get a box today. At all drug, shoe and dept. stores. Write for



**FREE SAMPLE** and booklet on Care of the Feet, to Dr. Scholl's, Inc. Dept. 10, Chicago.

# Dr. Scholl's Zino-pads

Put one on—the pain is gone!

**THE NICOLLET HOTEL**  
MINNEAPOLIS

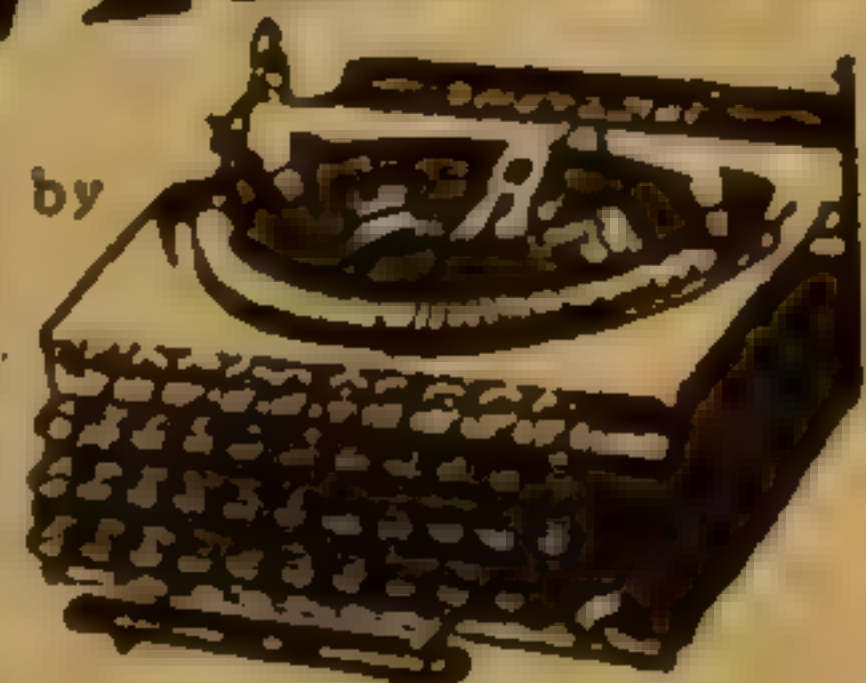
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Of the Northwest*

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MODERATE RATES**

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## Our Hollywood Neighbors

(Continued from page 10)

the impression that he isn't *really* a star. And a nice feeling of romance was maintained by hanging the Douglas Fairbanks wreath directly opposite the one of Mary Pickford.

All in all, we thought the Mickey Mouse portrait was the most life-like. That was one picture we knew instantly, and didn't think it *might* be George Arliss instead of Mae West.

**J**UST to prove that some people can stay away from Reno, even if they do live in Hollywood, Mr. and Mrs. Ernest Torrence have just celebrated their thirtieth wedding anniversary. That's a long time in this day of quick turnovers in the matrimonial business. And what a swell party was given at the Torrence homestead! Guests arrived in costumes of the early 1900's, and Mrs. Torrence wore her wedding gown. There was a supper with Ronald Colman as toastmaster, announcing the wedding, just as if it were a surprise to everybody. All the guests had a grand time giving advice to the "newly married couple."

Ruth Chatterton appeared in a gown she wears in "Frisco Jenny," and Carole Lombard and Joan Blondell were pre-Minsky burlesque queens. George Brent wore a scarlet-coated uniform—but don't ask us what it represented. William Powell had a big chrysanthemum in his lapel—the dandy!

**W**ELL, lovers *will* have tiffs. That's as sure as death and taxes. However, folks were a bit surprised to discover that the John Gilberts were sparring and pft-ing so early in their married life. John, and the new missus, Virginia Bruce, picked the very tony atmosphere of Palm Springs for their first matrimonial battle.

Someone says that John exited precipitously from their hotel, hopped into his car and drove home. He has done that before. Once he staged that same act for Ina Claire. But he and Virginia made up quickly and they are as lovey-dovey as ever. The papers even say they're expecting a Blessed Event.

**W**HO says there are no true-blue pals in Hollywood? Sue Carol would tell you differently. Sue and Nick Stuart are out personal-appearing in Dixieland, and being very homesick for their Hollywood chateau and infant dotter. Their tour finally took them to New Orleans, where

Nick made the Louisiana climate look pretty silly by taking sick.

Sue was unable to go on with the act alone, so she sent a frantic S. O. S. to friends. Arthur Lake, Dixie Lee and Ken Murray hopped a 'plane and met Sue in Louisville. They worked up an impromptu act that had the Kentucky colonels and coloneesses rolling in the aisles—moreover, they wouldn't take any money from Sue. Before the end of the engagement Nick was able to join the act—and Louisville had practically more movie people than it knew what to do with.



"Oh, Min-nie!" squeaks Mickey Mouse, as only Mickey can. "Come and see what I've got my nose in now! I've found out where we can learn *all* about Our Hollywood Neighbors!"

**A**NOTHER famous Hollywood tong-war seems well on the way to being permanently and amicably (we hope) settled. Guests at the December Mayfair party were a bit surprised to see Norma Shearer in Joan Crawford's party. It has been no great secret in Filmania that the two gals weren't exactly bosom buddies. Joan, so they say, has felt that Norma was getting most of the gravy rôles at M-G-M. Norma, in the second place, wasn't pleased because Joan thought such a thing in the first place. Anyway the evening passed peacefully and neither Norma nor Joan threw the *pâté de foies gras* at one another. It's all too beeyoutiful. Hardly anyone is mad at anybody else these days.

Incidentally, Joan's coster in her next picture is Jack Gilbert. They haven't emoted together since the old silent days.

Next you'll probably hear that Gloria Swanson and Connie Bennett are arm-in-arming it.

(Continued on page 79)



◆ ◆ ◆ **THEIR FORBIDDEN LOVE  
WRECKED AN EMPIRE**



Drawn together by fate  
...A man of the East...  
A woman of the West...  
They dared not share  
their one desire... They  
dared not cross the  
bridgeless chasm of  
forbidden race... In  
their blood the law was  
written: East is East,  
West is West, and never  
the twain shall meet

*Barbara Stanwyck*  
*in The*  
**BITTER TEA**  
**OF GENERAL YEN**

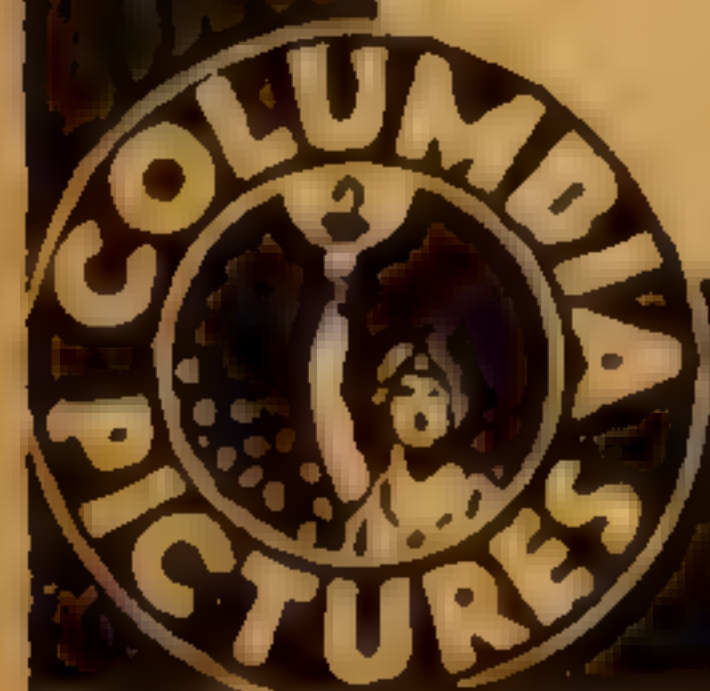
**NILS ASTHER • WALTER CONNOLLY**

*directed by*

**FRANK CAPRA**

*From the Novel by Grace Zaring Stone*

THE  
BITTER TEA  
OF  
GENERAL YEN  
GRACE ZARING STONE



*A COLUMBIA PICTURE*



**"The two creams I praised *Eight years ago*  
I believe in even more today"**  
**Mrs. Reginald Vanderbilt**



**In 1925** —"compellingly beautiful." Mrs. Vanderbilt cared for her skin with Pond's Two Creams.



**Today** —Even lovelier! This portrait is startlingly like the one taken eight years before. How can *anyone* remain so beautiful?

"Most women do too much to their skin . . . I believe the simplest kind of care is the most intelligent."

Mrs. VANDERBILT has today the same dazzlingly white skin—the dark passionate eyes, full red lips and almost black hair as when she first came out.

"I believe I have the simplest and the wisest method of caring for my skin," she says.

"It's so simple you can keep it up faithfully day in and day out. And there's a great deal in that. Moreover, it's based on the few things the skin really needs."

And what are those few things?

"Cleansing—with an absolutely pure oil cream. And—protection.

"Twice a day I give my skin the thoroughest kind of a cleaning and toning up

with Pond's Cold Cream. It leaves your skin feeling wonderfully fresh.

"Then I never go out without first putting on the finest softening and protective cream I know—Pond's Vanishing Cream.

"I always feel that Pond's Creams are absolutely reliable!"

Here are some special uses to which women put these two precious creams:—

**The Nightly Cleansing**—Pat Pond's Cold Cream liberally all over face and throat. Wipe off with Pond's Tissues.

**The Perfect Powder Base**—Pond's Vanishing Cream smooths the skin and holds the powder for hours.

**To Heal Roughnesses—To Prevent Chapping**—Pond's Vanishing Cream is marvelous! Use it all the time.

**For Smooth, White Hands**—Pond's Vanishing Cream always before going out in the cold.

**Pond's Creams are praised and used by:**  
**Lady Louis Mountbatten**

**Mrs. Nicholas Longworth Lady Violet Astor**

**Mrs. Pierpont Morgan Hamilton**

**Miss Anne Morgan Mrs. Morgan Belmont**

**Mrs. Alfred Victor du Pont**

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OR Pond's Two Creams, Tissues and Freshener ☐.

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**Leo Reisman on Pond's program Friday, 9:30 P. M., E. S. T. Mrs. Franklin D. Roosevelt, speaker. WEA and NBC Network**



# MOVIE CLASSIC



By  
NANCY  
PRYOR

Loretta is rumored to be broken-hearted because a certain movie romance didn't develop into a real romance. But is she? Without being a bit cynical, but just being honest, Loretta says Hollywood "romance" has a tendency to be just good publicity, and doesn't see how anybody can really take it seriously!

## LORETTA YOUNG Doesn't Want a Hollywood "Romance"

**L**ORETTA YOUNG is *supposed* to be broken-hearted! Over whom, or because of what, is just another one of Hollywood's pet whispers. It wouldn't be fair to mention names, but anyway, it is a "sympathetic" and highly colored story to the effect that the twenty-year-old heroine of "Life Begins," the youthful divorcée of Grant Withers, the girl who was well on her way to stardom before she was seventeen, is "carrying a torch" for Someone. It is one of those secret-sorrow stories that Hollywood loves to believe.

"They say," says Hollywood, "that she will never fall in love again . . . or at least not in the same way . . . she's such a kid, too . . . hope it doesn't embitter her . . . or make her cynical. . . ." Good old sympathetic Hollywood. Good old *curious* Hollywood! They'd love to know, really. They'd love for Loretta to pour out her heart-break (?) on Hollywood's maudlin breast. The sob sisters would adore to color her phrases into "The Love Revelations of Loretta Young" or "What I Have Learned About Love

At Twenty." After all, Clara Bow did it for them. So did Alice White. Even poor little Jean Harlow was forced to share her great sorrow in the spotlight.

But this much I do know: that even if the stories are true, that another romance has proved to be a disappointment in her life, the press will never get the details of the mournful passion from Loretta. Loretta directs your kind attention in the publicity line toward her career; toward her sisters, Sally Blane and Polly Ann Young, of whom she is very proud; her new home in Beverly Hills; her contemplated vacation trip to Honolulu. But as for anything as personal as a heart affair, that is strictly her business.

### She'll Keep Her Secret

**L**ORETTA'S appearance is deceiving. Her flower-like beauty in no way suggests the strength and determination that are the keynote of her personality. She has

(Continued on page 74)



# T E N Tell Why D O N ' T

**H**OLLYWOOD bachelors of the more eligible variety, like Gary Cooper, Joel McCrea, Phillips Holmes and Buddy Rogers, are disconcertingly coy these days. Surrounded by beautiful and exotic women, besieged with invitations, pursued, importuned, run after, they still contrive to retain their freedom and to stay clear of alliances that will lead to any permanent entanglements.

Most young men, when they become established in life and achieve incomes that will permit them to take wives—*take* them. What with designing mothers and anxious maidens on all sides, a young man in that position has a pretty difficult time avoiding matrimony. And these young actors are not only exceptionally handsome men, but their salaries reach extremely desirable figures each week . . . and Hollywood ladies are famed for their allure. Yet these rising screen stars appear to be intent upon rising in solitary splendor. They continue to evade matrimony neatly and efficiently. And does it make the girls cross!

Gary Cooper says that he is evading it from motives that are mostly just plain selfish. "It isn't that I don't believe in marriage—because I distinctly do. I think that marriage is the only ultimate answer to the question, 'How shall I achieve completeness and a sound development and happiness?' I intend to marry some day. But not for years and years.

"There are a lot of things I want to *do*, which I could not do if I had a wife. It wouldn't be fair to her. I have discovered in the past year or two that there are a great many things in this world that I had not known about before—which I want to see, want to learn, want to experience. I intend to have those things.

## She Wouldn't Like Gary's Plans

"I want to travel, but not in the way a woman likes to travel. Nothing—er—de luxe, you know! I want to do a lot of hunting. A *man's* kind of hunting. The whole set-up of my life, as I intend to live it for a while, would not possibly accommodate a wife in a manner that would please her or be in the least fair to her.

"When I am in Hollywood, I am working. My hours are long and I am submerged in a picture, mentally. I am not fit company for anyone until the thing is finished. That's the way we *have* to work—but it doesn't make us very satisfactory companions. Any spare moments I have I want to

Top to bottom: Joel McCrea—"I can't afford it"; Phillips Holmes—"I can't share my ambitions"; Buddy Rogers—"I can't pick just one girl"; Randolph Scott—"I don't like marriage here"; Cary Grant—"Hollywood discourages me"



# STARS They MARRY

Top to bottom: Walter Byron—"I don't want a passing marriage"; Ramon Novarro—"I haven't found the girl"; Eric Linden—"I don't believe in love"; Gary Cooper—"I have too many other plans"; Gavin Gordon—"I have not found a pal"

plans to risk being tied down. marriage yet—and means it. Phillips just yet. Cary Grant and Walter afraid they might not stay married. love. Ramon Novarro hasn't cannot forget an earlier broken—guess what Buddy says!

## LOUISE WALKER

You see? Maybe it's selfish. I don't expect or intend to stay in pictures, as an actor, for long after I am thirty-five. But while I am working like this, while I am living this way—there is no place in my life for matrimony!"

Most of these unattached young men approve of marriage in theory. But all of them have important personal reasons for avoiding it. Marriage, as they have observed it in Hollywood, seems to frighten them. Strangely enough, despite their excellent salaries, a good many of them are brought to cautious pause by the problem of finances!

### Where Joel's Money Is Going

JOEL McCREA says that he simply *cannot afford* to be married. Maybe that sounds strange when you consider that men *are* marrying and bringing up families on the merest fraction of Joel's income. But Joel is not as illogical as he sounds.

In the first place, he has put every cent of his savings into a ranch that he considers a good investment. Also, his father died recently and Joel has assumed certain family obligations that cut into that weekly stipend considerably.

"There is no use trying to evade facts," he says. "Marriage in these circles is a little different from marriage in other ones. I feel, for instance, that marriage in Hollywood has not much hope of succeeding unless you can get away together once in a while for a real vacation. A vacation from the merry-go-round, the razzle-dazzle, the strenuous routine. I couldn't do that now. I couldn't *pay* for trips like that, even if my work would give me time for them. You should have two or three months out of every year, if you are to keep a perspective that will carry you through the rest of the time. . . .

"I couldn't afford the sort of establishment that you should have to make a

(Continued on page 66)

spend outdoors somewhere—just wandering, maybe, with a gun under my arm. There aren't many women who would like *that*, either. It's not fair to marry unless you intend to make a good job of making someone happy. And I couldn't do that—for a while. All this outdoor stuff is partly a precaution about my health. I don't intend to be sick as I was a year or two ago!

"Besides, I want to be a free man for a while. I have plans about developing whatever individuality I have and I don't want any dominance in my life. *I won't have it.*







By

DOROTHY MANNERS

# The New Court that Settles Hollywood Quarrels

**A**LL the Hollywood lawyers who used to make such good livings from the quarrels between stars and studios are going to be seriously disappointed from now on! Hollywood has found a private courtroom, with a set of movie Judges and a movie-understanding Board of Arbitration! In place of putting their contract troubles and studio arguments before an "outside" Court for settlement, the players and executives have hit on the idea of thrashing out their troubles behind the closed doors of the Academy of Motion Picture Arts and Sciences—with the Academy perfectly willing!

For years, the organization of the Academy has been a *name* in Hollywood, but until just recently the Academy's sole duties seemed to be the selection of the prize-winners

for the best acting, direction, and production of each season. The Academy gave parties and held meetings. Occasionally, a mild problem was submitted to it. But it wasn't until the long-standing battle between James Cagney and Warner Brothers was finally put before the Academy for settlement that Hollywood realized she had a perfect Court of Appeals right in her own front yard; where she could take her disputes and save both time and money!

Over cups and cups of black coffee, in an all-night session, an Academy arbitration committee, headed by director Frank Capra, sat in judgment of the adamant Mr. Cagney, who wanted more money, and the Warner Brothers, who did not want to pay it to him. This may be a little

In the center, five judges of Hollywood's new "private court"—Frank Woods, Reginald Barker, J. Theodore Reed, Lawrence Grant and William Sistrom. They have judged the case of Carole Lombard (top left), and now face the case of Lee Tracy (top center), with the case of Ann Dvorak (top right) ahead





When stars and studios have their battles now, they don't "tell it to a judge." They save time, money and hard feelings by going straight to the Academy of Motion Picture Arts and Sciences—and asking their co-workers to referee the fight. James Cagney and Warner Brothers settled their salary dispute that way—and others are following suit, as Carole Lombard and Lee Tracy already have!

different from usual court procedure, but it's a lot more clubby and more in keeping with Hollywood's preference for the informal. In fact, a great many people claim that, if Cagney and the Warner Brothers had gone into a regular law court with their difficulties, the problem would remain unsolved to this day, since one side or the other would probably have appealed the decision.

#### How Cagney Case Was Settled

**I**NSTEAD, James Cagney and producer Jack Warner walked into the Academy rooms at the Roosevelt Hotel one evening at midnight, and took their chairs at a long table, at which were also seated Chairman Frank Capra, Fredric March, Henry Herzbrun, O. H. P. Garrett, Ralph Block,

Pauline Starke (top left) claimed that James Cruze, director, owed her \$6,000—and the new "private court" heard both sides and passed judgment. It settled the salary dispute between James Cagney (top center) and Warner Brothers. And it decided which studio had first claim to Gloria Stuart (top right)

Cedric Gibbons, Lewis Stone, J. I. Schnitzer, J. A. Ball and Lester Cowan—tried and true representatives of the acting, art, camera, writing, direction, and executive fields of the motion picture industry. (Different "judges" have heard different cases—but they're all representative of the whole industry.)

Mr. Cagney looked at Mr. Warner. Mr. Warner looked at Mr. Cagney. Suddenly both gentlemen grinned. "How about a cup of coffee?" asked the genial Mr. Warner. "Okay by me," replied the equally genial Mr. Cagney.

Of course, that didn't exactly settle their differences on the spot. It was not until dawn was seeping over the Hollywood foothills that the Academy Board (recently dubbed "the Supreme Court")

(Continued on page 62)



# CAGNEY Answers

## 21 Big Questions

Again, **MOVIE CLASSIC** springs something new—a brand-new form of interview. It is a newsy cross-examination. You form your own impression of a star, without any suggestions from the interviewer. Moreover, no star can set up that famous old wail, "But no one knows the questions I was asked!" We have sought to make our questions franker and more news-inviting than the usual questions—with emphasis on the present and future, rather than the past—to encourage franker, more revealing answers. And Jimmy Cagney, the lead-off star in this new series, did not disappoint us a bit!—Editor.

**J**AMES CAGNEY, who has just returned to work after his "one-man uprising" and has just finished "Hard to Handle," submits to a cross-examination by James Fidler, who has guessed what everybody would like to ask Jimmy—and Jimmy tells the public all about his new outlook on movies, marriage, money and his future. Mr. Fidler's twenty-one "impertinent" questions are in italics; and Jimmy Cagney's "pertinent" answers are in heavy Roman type. They give a new slant on the fiery redhead:

1. *Originally, was it your idea or the studio's, that you strike women on the screen?*

**Jimmy's answer:** "Neither; an author thought of it first. My initial act of the sort wasn't a slap—it was the situation in 'The Public Enemy' in which I smeared Mae Clarke's face with a grapefruit. That started it all."

2. *Would you slap a woman in real life?*

**"Certainly not. No man with a sense of decency or humor would do such a thing. The cad who will hit a woman will also kick a dog—and I don't kick dogs."**

3. *What is the public reaction to your abuse of leading ladies?*

**"Fans seem to like it. The response to the grapefruit sequence was so widespread that writers now spend days planning new abuses for me to heap on my leading ladies."**



**MOVIE CLASSIC**, through James Fidler, puts twenty-one "impertinent" questions to the recently rebellious redhead, and he makes twenty-one "pertinent" answers. It's something new in interviews!

"Although the average man will not strike a woman, most men, at least once in their lives, have felt the urge to do so. It delights these men to see me enact on the screen a thing they've often wanted to do in real life."

"Robert Sherwood, the critic and motion picture authority, told me that when he visited a theatre to see 'The Public Enemy,' he was seated behind an elderly gentleman who had evidently seen the picture previously. When the grapefruit sequence reached the screen, this gentleman muttered, 'What a man!'"

4. *Are you completely satisfied with the settlement of your recent quarrel with Warner Brothers?*

**"Yes, or I would not have returned to work."**

5. *Are you now converted to the business methods of the motion picture industry, or do you intend to fight against any possible future situations that you may consider unjust?*

**"I don't believe I am naturally combative. I had only one quarrel with my employers, and that was about money. With that argument now settled, I do not anticipate others. However, I will never permit anyone to override my just rights, regardless of the cost to me of fighting back."**

6. *Were you requested to appear dejected when you posed for news photographs following the settlement of your quarrel, in order that it might appear the studio had won?*

**"On the contrary, I've seen those news photographs, and Mr. Jack Warner and I both wear grins that reach around to our ears."**

7. *What effect do you think your stand will have on other actors placed in similar circumstances?*

**"None. It would be absurd for another man to be guided by my actions. No two people act the same in similar circumstances."**

8. *What is your opinion of the Academy of Motion Picture Arts and Sciences as an arbitral board for the settlement of disputes between studios and players?*

**"The arbitral board of the Academy of Motion Pic-**



# By JAMES FIDLER AND JAMES CAGNEY

ture Arts and Sciences is composed of a body of fair-minded, impartial gentlemen. They, as a board, are doing excellent work in the settlement of inner-studio misunderstandings."

9. *Do you intend to pursue a medical career when your motion picture popularity wanes?*

"No. Years of study are vital to a successful medical career. I have always been ambitious to become a physician, but I realize that the time element now prevents fulfillment of my hopes."

"I was absolutely sincere when I declared, at the time of my disagreement with the studio, that I would pursue a medical career, rather than return to motion pictures under unhappy conditions."

10. *Do you expect your marriage to endure in Hollywood? If so, what are you doing to achieve that end?*

"Certainly. Why should success in Hollywood affect my private life? My wife and I are continuing to live exactly as we did before we came to Hollywood, and we expect to remain that way, and eventually to add children to our household."

11. *What is the truth about your motion picture salary?*

"I'd rather not talk about my salary, other than to say that the adjustment made by Warner Brothers is entirely satisfactory. The amount of money I am paid has no bearing on my prowess as an actor, or upon my reception by the public."

12. *Has wealth made any difference in your mode of living?*

"Absolutely none. I live quietly and modestly. The only difference that the bigger salary check is making is in my savings account. The important economic essential in life, in my opinion, is to achieve financial security. That is my present aim."

13. *Do you think you are, in real life, like the Jimmy Cagney of motion pictures?*

"No. Off the screen I am quieter and more orderly. I am certainly less inclined to go about slapping women and trying to knock off gentlemen's noses and ears."

14. *What outstanding knowledge did you gain from your recent tour of the United States?*

"On my tour, I learned that audiences have a Hell-of-a-time dissociating an actor from the parts he plays."

15. *What do you dislike most about the motion picture industry?*

"The gossip that immediately follows success. When I first arrived in Hollywood, I was amazed to hear of the horrible things done by every successful star. Soon I learned that most of the stories I heard were malicious gossip."

"Since I achieved a slight degree of success, there have come back to my ears a score of lies that have been broadcast about me. Why people I do not even know should take the trouble to repeat these malevolent stories is beyond my comprehension."



Jimmy Fidler (opposite) asks if the real Cagney is the same as the screen Cagney and he answers "No"—pointing out that off the screen he is "quieter and more orderly"

16. *Is it true that you fear crowds?*

"Yes, I am a victim of crowd phobia. I am afraid to go places where there will be crowds. I deny myself the pleasure of going to the fights, for example, because I fear crowds."

"I am essentially an exhibitionist. Every actor is. Believe me, it is tormenting to be both an exhibitionist and a man afraid of crowds. It is like setting a woman

(Continued on page 69)

Longworth



# LOOKING THEM

## GOSSIP FROM THE WEST COAST



Busby Berkeley, who is directing all the dancing for "42nd Street," the big, inside drama of show life, has taken a cue from the football coaches. He has put his girl athletes on a training table! Here they are—wistfully waiting for their lamb chops and prunes, not to mention their vitamins and calories

**W**AS Fredric March's face red when he found out that a "national hook-up" had been tuned in on his acceptance speech at the Motion Picture Academy Award Dinner? Freddy, as you should know by now, won "best acting performance" honors, though Wallace Beery nearly tied him, and naturally he made a little speech when presented with the trophy his characterization in "Dr. Jekyll and Mr. Hyde" had earned him. And what a speech! Perhaps the wittiest and most subtle remarks ever made by any speechmaker must be checked off to Freddy. But he thought he was merely addressing his co-workers and pals gathered in the large banquet hall! Had he known the world was tuned in, he says, he would have been a little less subtle—and daring. Said the dignified Mr. March, in part:

"Very amusing, these Academy awards, when you really stop to think about them. Alfred Lunt (one of the three contenders for first place) is childless. In the past year Wally Beery and I have adopted little girls. And yet we find ourselves honored for the best 'performances' of the year!"

Freddy's "daughter," by the way, is named Penelope.

**JOHNNY WEISSMULLER'S** attentions to various lady friends have begun to make Hollywood yawn, just a little bit. The old town seldom gets very sentimental over a divorce, but Bobbe Arnst rated plenty of it in this particular separation. Since the legal rift Johnny seems to have a new "girl" every month.

**JEAN HARLOW** has attended but one social affair since the death of her husband, Paul Bern, and that was a very quiet little dinner party at the apartment of old friends. Though many of her friends and well wishers urge that Jean "get out a little," at least to theatres and dinner parties, the screen's newest sensation is spending most of her time alone. The death of her producer-husband has



Lippman

Now that you have a real good look at Ruby Keeler, who is Mrs. Al Jolson in private life, you'll wonder why the movies didn't capture her before—considering, too, that she danced in the Follies. For a little girl, she makes a big debut in "42nd Street"



# OVER

By

DOROTHY MANNERS

left an indelible mark upon the personality of this girl. Gone is all of Jean's old fearlessness and bravado. I think she has learned that Life can be a very bitter antagonist.

**I**T is too bad that the Eleanor Boardman-King Vidor divorce plans have been marked by such sensational charges. Both Eleanor and King are very popular members of the film colony and friends on both sides are sorry that it was necessary to name "another woman" in Eleanor's divorce plea against her director-husband.

Strangely enough, King's latest picture, "Cynara," starring Ronald Colman, is a domestic triangle involving a young married couple and another girl, which King has handled with great sympathy toward (guess?)... the husband and the "other girl."

Even more strange, and remarked about by the preview audience of critics who saw the film at the studio, Phyllis Barry bears a startling resemblance to Eleanor Boardman.

**K**ATHLEEN BURKE, Paramount's famed "Panther Woman," and studio directors and officials have been having a merry time (not to mention some pretty hot arguments) over how much time Kathleen's boy-friend,



If it's true that boys do like outdoor girls, they ought to go for Rosalie Roy in "Clancy of the Mounted"



C. S. Bull

Martha Sleeper—the little girl whose name doesn't fit her—is back on the movie scene again, where brunettes are as rare as chances to support three Barrymores, which Martha does in "Rasputin and the Empress"



Hurrell

When prosperity pops around that corner, Ralph Bellamy is right there to nab it. He gets another big he-man rôle in "Destination Unknown"

When Clark Gable went over to Paramount to play in "No Man of Her Own," he lunched with his newest rival, John Davis Lodge—and neither got nervous indigestion. This young Boston lawyer is Hollywood's latest "find"

W'ile World

Glen A. Hardin, can spend on the set while the company is shooting. Kathleen says he can stay there all day if he so desires. But the studio seemed to feel Glen was wearing his welcome a little threadbare. According to the harassed "execs," Hardin, as the "Panther Woman's" self-appointed manager, was doing more directing than the director. According to Kathleen, Glen, as her adviser, had plenty of right to stay on hand and make sure she got her share of the close-ups and the spotlights.

Just by way of settling the argument, Hardin packed up his bag





and caught a train for Chicago until his lady friend's "panthering" is completed, anyway.

**J E A N E T T E** LOFF is back in Hollywood after an absence of a year, or maybe it was two years. Jeanette had no sooner arrived in town than she received an offer from Buddy Rogers to add bloneness and curves (S.A. to you) to his personal appearances through West Coast theatres.

But, perhaps more important to Jeanette than the job of singing with Buddy's orchestra, is her brand-new romance with Gilbert Roland, former constant companion of Norma Talmadge. If this isn't a serious heart-throb between these two, then Hollywood is losing her guessing knack. The other evening they dined together at the Cocoanut Grove and were so completely lost in one another that they didn't even hear the numerous "Hello" greetings from friends.

**M A E** WEST was the *piece de resistance* of the Emanuel Cohen "welcome to Hollywood" tea for Paramount's kingpin, Mr. Hertz, of Chicago and New York. Naturally, all the Paramount stars turned out in their best clothes and best behavior for this formal event and, as one stellar *femme* reported, the broad "a's" were ankle-deep. In fact, the entire affair was long on etiquette and ten-dollar words until the startling arrival of Mae West.

Evidently, Mae felt the party needed pepping up for she headed for the piano almost immediately after the formalities were over, and started in on some swell, snappy songs. At first the "dignifieds" didn't know just how to take it, but when the guest of honor and his wife seemed amused and entertained, the ice was broken.

As a climax, Mae invited a chosen few into an adjoining room to hear some extra verses of "Frankie and Johnnie."

"I wish my pictures had been better," says Tallulah Bankhead—and steps out of the movies. But the smile must mean she intends to return, when the right rôle beckons



If you don't think Katharine Hepburn has a personality that gets across, no matter what, gaze at the gibbon (baby ape, to you) that let Katharine be the first woman to pet him. As his reward, he'll appear with her and Joel McCrea in "Three Came Unarmed"



Frank Buck may bring 'em back alive, but Clyde Beatty (above) tames 'em. You'll thrill at how he does it in "The Big Cage"—a story of his own life

their rooster . . . Ina Claire (they say) has fallen head over heels in love again . . . gentleman unnamed . . . Glenda Farrell, so they say, is being rushed quite off her feet by the dashing Danny Danker . . . Lupe Velez swears she is through being whoopee-Lupe . . . Clive Brook saw every football game played locally this past season . . . Kay Francis is simply dying in Hollywood without Kenneth MacKenna . . . Fredric March has become a contract bridge nut . . .

The Marx brothers are having their usual run of gambling luck . . . And Groucho and Chico are clicking merrily and wise-crackerly in their radio program . . . Barbara Stanwyck lunched alone at Levy's and nobody recognized her . . . Constance Bennett's new bangs are being copied on many stellar foreheads in Hollywood . . . Wonder if it's true that Connie had a police escort during her vacation in New York? . . . The Harold Lloyds

(Continued on page 68)

**H O - H U M** notes: Greta Nissen and Weldon Heyburn have made up, so they say . . . ditto for James Dunn and Maureen O'Sullivan . . . George Brent likes spinach better'n any other vegetable . . . George Raft can't stand anything pink . . . The *Brown Derby* restaurants have created a non-fattening lemon pie and is it popular! . . . Eric Linden wants more money for making RKO movies . . . so does Constance Cummings consider herself underpaid by Columbia . . .

Clarence Brown says he did *not* fly Alice Joyce to Reno for her divorce in his private airplane . . . Buster Keaton is still cutting capers with his land yacht . . . Boris Karloff's real name is William Pratt . . .

the John Gilberts (Virginia Bruce) are back from Europe . . . the William K. Howards will be back soon . . .

Mary Brian is looking for a lip rouge that won't get on her teeth . . . Loretta Young would like one that will stay on in spite of meals . . .

Loretta, incidentally, is on her way to Honolulu for a well-earned vacation . . .

The Fredric Marches are looking for a new home . . . And the folks next door

complained to the police about Jeanette MacDonald's sheep dog right after Jeanette had complained about



♦ THE NEWSREEL OF THE NEWSSTANDS ♦



Meet Wera Engels, RKO's new German "find." She's the girl whose Dad commanded the famous Cruiser Emden during the War



Yes, girls, Buddy Rogers is back and, if you can believe the reports, all signed up for a new screen career. The little blonde is Jeanette Loff, who sings with his band, and is returning to films, too. Romance rumors link her with Gilbert Roland, not Buddy

Wide World



Fifi Dorsay's new romance—with Jorge Bollini Santamaria—looks serious (above). See story on page 32



Acme

Eleanor Holm, pretty Olympic swimming champion, will make the movie plunge any day now. This Wampas baby star will be featured by Warners—but not as a swimmer



Wide World  
Marilyn Miller and Don Alvarado, very much in love, went aboard the S. S. Bremen to attend a gay farewell party for friends—and didn't get off the boat in time. They were carried off to Europe, but denied the trip was a honeymoon. Or a publicity stunt, either!



ROBERT BELL

Lillian Roth, who has just turned author with "Stagedoor Johnny," is giving up her acting. Not to write, but to wed Justice Shalleck of New York City!



# NO LAUGHS IN LAUREL HOME-LIFE, SO COMEDIAN AND WIFE SEPARATE

Thin Member Of Famous Laugh-Provoking Team Of Laurel And Hardy Says, "When My Wife And I Could No Longer Laugh Together, There Was Nothing Else To Do"

By ANN GLAZE

**S**TANLEY LAUREL and Oliver Hardy are about the two funniest men on the screen to half of the world's moviegoers. Creating mirth is their stock in trade, and they have made nations rock with laughter. But Stan Laurel could not create laughs within the four walls of his own home!

That, at least, is the reason that Stan, himself, gives as the underlying cause of his recent separation from his actress-wife, Lois Neilson Laurel.

"When two people reach the place in married life where they can no longer share a laugh together, then it is practically impossible to share the same bed and board, as the legal phrasing has it," explains the famous comedian. "Laughter is not a trivial part of married life. To the contrary, it is very important."

"Neither my wife nor I considered the idea of divorce lightly. We have a little five-year-old daughter and for her sake, as well as our own, we both sincerely attempted to make a 'go' of our marriage. But it was just one of those things..."

"We reached the point where we were continually getting on one another's nerves. I'm sure that nothing I did was very amusing to my wife. When we were first married,

little annoying things that we both might do were 'laughed off' and forgotten. But in the past year we seem to have lost that saving grace of humor.

"I don't know whether my wife thought my pictures were funny or not. But even if she had been amused by my screen antics, remember that professional humor and 'private-life humor' are two entirely different things. Comedians, the fellows who make laughs for a living, are seldom funny men in private contacts. To the contrary, they are likely to be very serious-minded fellows. Maybe seriousness is a diversion to them after long days of painfully manufacturing 'spontaneous' laughter in front of a camera.

"When we realized that we had reached the point where we could no longer laugh together, then there was nothing else to do—difficult though it was for us both—but legally separate. That's really the whole story."

Laurel has made a very generous settlement, from a fortune founded on laughter, upon his wife and daughter. Their large home in Beverly

Hills will be retained by Mrs. Laurel. She will also have the custody of their small daughter, Lois. Several years ago, Stan created two trust funds for his family amounting to more than \$200,000. These two trust funds are also part of the settlement.

The news of the divorce plans came as a distinct surprise to Hollywood. For as recently as last autumn, when Laurel, accompanied by the American-born Hardy, revisited England and received a triumphant welcome everywhere, there was no hint of marital trouble. Also, no one had foreseen the divorce, since divorces are so rare in the English colony. And there have been no rumors of "another woman" or "another man."

But Hollywood, used to a series of part-then-make-up divorces, is wondering if, perhaps, a short marital vacation might not revive the lost humor between the Laurels and eventually see them reconciled, as the Adolphe Menjous (Kathryn Carver) recently were. A little bird whispers that Stan was recently seen at a movie premiere with a girl who looked suspiciously like Mrs. Stan, and that they were laughing heartily over something!



Apeda



Staz

Left, Stanley Laurel as he looks in private life, without his famous dazed look and undersized derby. Above, Lois Neilson Laurel and their five-year-old daughter, Lois, who will remain in her mother's custody



# MRS. JESSEL'S ALIMONY GUARANTEED BY NORMA TALMADGE, SAYS LAWYER

New York Attorney Claims George's Wife Consented To Get A Divorce And Drop Plans For Alienation-Of-Affections Suit When His Famous Co-Star Backed Up His Promise To Pay—Norma Denies His Freedom Was Worth \$100,000 To Her

By JOAN STANDISH

**N**ORMA TALMADGE says the marital freedom of George Jessel from Florence Courtney Jessel (who divorced George last October) is not worth ten cents to her, much less \$100,000, because she is *not* planning to marry George and she *is* the wife of Joseph Schenck.

"I am so bored by this story that I guaranteed the divorce settlement of \$100,000 to the former Mrs. Jessel in return for silencing a million-dollar alienation-of-affections suit against me. I haven't any words to express it," said Norma, who interrupted her personal appearance tour with Jessel long enough to return to Hollywood for the holidays.

"In the first place, Mr. Jessel earns ten thousand dollars weekly, which should certainly take care of any divorce settlement he cared to make, without any additional financial help from me. In the second place, I am not planning to marry Mr. Jessel because I am very much married to Joseph Schenck."

The same day Norma made this statement, a New York attorney, Frank L. Ippolito, breaking with his law partner, revealed in court that the firm had handled the transactions between the Jessels—and claimed that his partner had given Mr. Jessel a reduced fee without consulting him (Ippolito).

He asserted in an affidavit: "At the time the negotiations for a settlement commenced, Mr. Jessel was not in a position to pay a sum satisfactory to his wife. Finally, an arrangement was consummated whereby Mrs. Florence Jessel agreed to accept from her husband, in full settlement of all her rights as his wife, the sum of \$100,000, and upon Mrs. Jessel's releasing any claim she might have against Miss Talmadge for alienating Mr. Jessel's affections, Miss Talmadge agreed to guarantee the payments called for in the contract be-

tween the Jessels." Thus, one version.

George Jessel also entered an affidavit, in which he stated, "Mrs. Schenck acted simply as the guarantor of the payments to be made by me."

Hollywood, naturally agog over what it has believed a romance, is dizzily turning its head from one statement to the other and attempting to piece together what might possibly be the facts in the matter. But each new development merely adds to the general confusion.

Consider the most recent story, which is to the effect that George Jessel and Joseph Schenck, who have known one another for years, recently met aboard a train and appeared to be on the most excellent of terms. Another rumor afloat is that Norma and George parted on the best of terms for the holidays, but that since the newspaper stories based on Mr. Ippolito's affidavit appeared, Norma isn't answering George's long-distance 'phone calls.

There have even been rumors—printed in some of the more sensational newspapers as news stories—that Norma is already secretly divorced from Mr. Schenck and secretly married to Mr. Jessel.



New York lawyer's version of Jessel divorce settlement revives romance rumors about Norma Talmadge and George Jessel (above). But Norma denies marriage plans



According to lawyer, Mrs. Jessel (above) "settled" with both George and Norma for \$100,000

Do you wonder that Hollywood is bewildered, trying to figure out whether or not Norma was interested in George's freedom? Norma's final word is: "It's all too silly to bother denying. I'm terribly bored with it!"

When the "romance" rumors about Norma and George first "broke," they were just starting their personal appearances together, but newspapers accepted the rumors as rumors—not as some press-agent's bright idea. But if it all *did* start as a publicity man's

idea, it would explain many things. Norma and George have been friends since childhood. Now, as business partners, what more natural than that one should help out the other? It would also explain Norma's constant denials of a romance, and George's continued friendship with Joseph Schenck. What's your guess?





Above, Helen Hayes with Neil Hamilton in "The Sin of Madelon Claudet." Right, she receives gold statue for mother rôle—and mentions own motherhood

By DOROTHY DONNELL

**H**OLLYWOOD'S FOUR HUNDRED—the members of the Academy of Motion Picture Arts and Sciences—have voted Helen Hayes the best actress of 1932 for her performance in "The Sin of Madelon Claudet," and Fredric March the best actor, for his work in "Dr. Jekyll and Mr. Hyde." Helen, who won the award for her acting in her very first picture, triumphed over Marie Dressler in "Emma" and Lynn Fontanne in "The Guardsman." Fredric, who had suffered tortures in his make-up as *Mr. Hyde*, won over Wallace Beery in "The Champ" and Alfred Lunt in "The Guardsman."

The other Academy awards for the year's "bests" went to Frances Marion for the best original screen story, "The Champ"; to Lee Garmes, for the best photography of the year, in "Shanghai Express"; to Metro-Goldwyn-Mayer, for the best-produced picture, "Grand Hotel"; to Frank Borzage for the best direction of the year, with "Bad Girl"; and to Paramount, for the best sound reproduction of the year, in "Shanghai Express" and "Broken Lullaby." And Walt Disney, creator of *Mickey Mouse* and *Silly Symphonies*, received a special award for his originality.

"Mickey came very close to saving our industry in this last terrible year," said Conrad Nagel, new president of

# HAYES AND MARCH WIN YEAR'S ACTING HONORS

Helen Acclaimed "Best Actress" By Motion Picture Academy For Performance In "The Sin Of Madelon Claudet"—Fredric Wins Title Of "Best Actor" For "Dr. Jekyll and Mr. Hyde"



the Academy, who solemnly promised the celebrated guests at the awards banquet that there would be "no long speeches"—and kept his word.

Fredric March's little speech, as he accepted his gold statue from Lionel Barrymore, last year's winner, was delightfully whimsical. It seemed a bit ironic, to

Freddie, after reading in the papers that the Freddie Marches and the Wallace Beerys had both adopted babies, that they were "nominated for the Best Performances of the year!" And Freddie, so they claim, did not know that he was on a nation-wide hook-up at the moment.

Helen Hayes was actually trembling with nervousness as she received the gold statue from Norma Shearer, winner in 1930, who cried with vexation, "I take back all the nice things I've said about Marie Dressler, for not being here tonight to give you this." After sighing a heartfelt "Oh, dear!" into the microphone, Helen confessed, with emotion, "On the only other occasion when I ever felt like a superb woman, the only thing I could find to say was, 'Gosh, isn't she red!'"

Then it was suddenly discovered that Wal-

lace Beery had received only one vote less than Fredric March and so he, too, was given a statue. (Do they buy them by the gross, we wonder—and do the fortunate winners have to keep them in plain sight in their drawing-rooms forever after?) Then suddenly a radio brought the voice of Marie Dressler from New York. "I was the first to know you would get it, Helen," said Marie, who was last year's winner. "God bless you, dear!"

The promise of the Academy that "everyone can be home by eleven o'clock" was literally kept. Hollywood thought that Conrad Nagel should have received a gold statue, too, for the adept way he master-of-ceremonied the affair—and prevented



Above, Conrad Nagel, president of the Academy, presents the award to Fredric March. Left, Fredric in the painful make-up of the horrifying Mr. Hyde



any such speeches as dragged out last year's banquet interminably. To Hollywood, that was the Very Best Performance of the year!



# KAREN MORLEY WEDS DIRECTOR SECRETLY

Actress Reveals November Wedding To Charles Vidor Only When She Is Able To Take Vacation-Honeymoon—Had Denied Any Plans Of Secrecy

By JERRY BANNON

KAREN MORLEY is more like Garbo than Garbo, herself. She is truly indifferent to public opinion. Without refusing interviews, she has managed to tell interviewers less about herself than any other actress on the screen. She even kept her recent marriage secret for more than a month.

The only admission of a romance on Karen's part was a brief and unemotional announcement in the late autumn that she and Charles Vidor, the handsome young foreign director (no relation to King Vidor) were engaged. She wore no ring. She would not set the time for her marriage.

"When we decide, I'll let you know," she was reported to have told the studio. When the newspaper and radio gossipers first insisted that she was already married, Karen made no reply at all—until the studio asked her to make a statement. "No," she said then, "I'm not married. I wouldn't have any reason for doing it secretly. I'll let you know when we decide on a date."

Perhaps she did let the studio know, and the studio kept her secret so that she wouldn't be annoyed by curious newspaper reporters before she finished "Flesh," with Wallace Beery. For the picture had no sooner been completed than she revealed that she had married Charles Vidor under her real name of Mildred Linton in Santa Ana, California, on November 5. By the time she made her announcement, she was free to go on

a long honeymoon.

Before she released the news, Karen would not have her picture taken with her "financé." He refused to give out any photographs of himself to the press. They were never seen together in a public place, where alert news photographers could catch a snapshot of them. They apparently wanted their romance all to themselves.

Karen Morley has had a screen career singularly free from romance rumors. To be sure, there was a young aviator who occasionally took her to parties. But until Charles Vidor was given the first scenes of "The Mask of Fu Manchu" to direct, while Charles Brabin was busy elsewhere, and the young director took to talking with

Karen between scenes in confidential murmurs, the romance-hunters had found little to say about this pale, thin, silent actress.

Karen has been working at top speed this past year, making nine pictures without a rest. One day recently, she fainted on the set, and Hollywood awoke to the fact that Karen Morley, instead of gaining, as she had tried so desperately to do for several

months, had lost weight. Every few days, a doctor has been giving her injections of liver extract, which is usually the treatment for anemia—reminding Hollywood that Garbo was seriously ill with anemia several years ago.

When Karen made no announcement of her marriage plans, it was thought that perhaps her health was making for the postponement. Karen, already wed, must have laughed at all the speculation about her not setting a wedding date. Now she has a vacation—and the vacation will be both a health tonic and a honeymoon. There is talk of a long European trip. And what could be better, especially as the Hungarian bridegroom would be an excellent guide?

Meanwhile, Hollywood is trying to figure out the reason for all the secrecy. Karen, who has never shown any particular craving for publicity, presumably would not have concealed her wedding just to make the headlines a bit more startling when the news did break. Her studio could not have asked secrecy—because studios don't do such things any more. Wonder if it's possible that cool, calm Karen "eloped" because it was more romantic!



Karen Morley met Charles Vidor on the set of "The Mask of Fu Manchu"—and before it was finished they "eloped" to Santa Ana, California



Karen put the reporters off-guard by saying she would announce her wedding plans when they had been made





Oo-la-la! They say life in Buenos Aires is very gay! And, strangely enough, Fifi is making "They Just Had to Get Married!"

**FIFI DORSAY** is now being beaud wherever she goes by four Argentinians—and by one Argentine in particular. In restaurants, at the fights, everywhere Fifi goes, also go her faithful four, headed by Jorge Bollini Santamaria, heir to great wealth, who has traveled around the world extensively and is now looking for something new in America. Arriving in Hollywood, he discovered something new in the vivacious Fifi, whom he had long admired on the screen. During his short stay, he has seen no one but Fifi, and Fifi has seen no one but Jorge—who, she says, is "nize-looking" and "the mos' marvelous boy I have ever, ever known."

The French-Canadian girl from Montreal has secluded herself in a modest home in Beverly Hills. Few know where she is, and she doesn't mean to let any more know. In this home she lives with her sister, brother and aunt. Can it be that love has changed the hot-cha, happy-go-lucky Fifi? That was my main purpose in going to see her—to ask, "Are you in love?"

Her smiling answer was, "Maybe. I don't know."

When I was left alone with Jorge, he volunteered, "I like Fifi very much. I have met many interesting women during my travels—but none as charming as Fifi." In Spanish, he told me how much he desired to settle

right—a home with a wife."

"Do you think that Fifi will do?"

"Uh—maybe. . ."

Later, I asked Fifi why she had been avoiding her old friends. Her work, she explained, was the main cause. She was back in Hollywood after a successful personal appearance tour, and she was ready to take her screen work more seriously. She was through with parties. She has her family to think of, and she is going to concentrate her attentions on them. Again I brought the subject around to Señor Santamaria.

"It really is a dilemma. I have filed papers to become a citizen of the United States. This month I become an American. I don't know what to do. Jorge has his family in the Argentine. Hewouldwish to live there,

## FIFI DORSAY MAY "KEES" AMERICA GOODBYE IF SHE WEDS NEW SUITOR

Fifi, Back In The Movies And Very Serious About Her Future, Is Taking Jorge Bollini Santamaria, Wealthy Young Argentine, Just As Seriously As He's Taking Her!

By **LUIS ROSADO**

down. "Traveling is all right, but you soon get tired of it. I always have a home to go to in Buenos Aires; but I am looking for another kind of home."

"You mean—a home with a wife?"

He smiled, "That's

and—well, I really don't know yet."

"Would you consider him for a husband?"

"That's more than I can answer. Yet he is a nize fellow—and his French is so cute!"

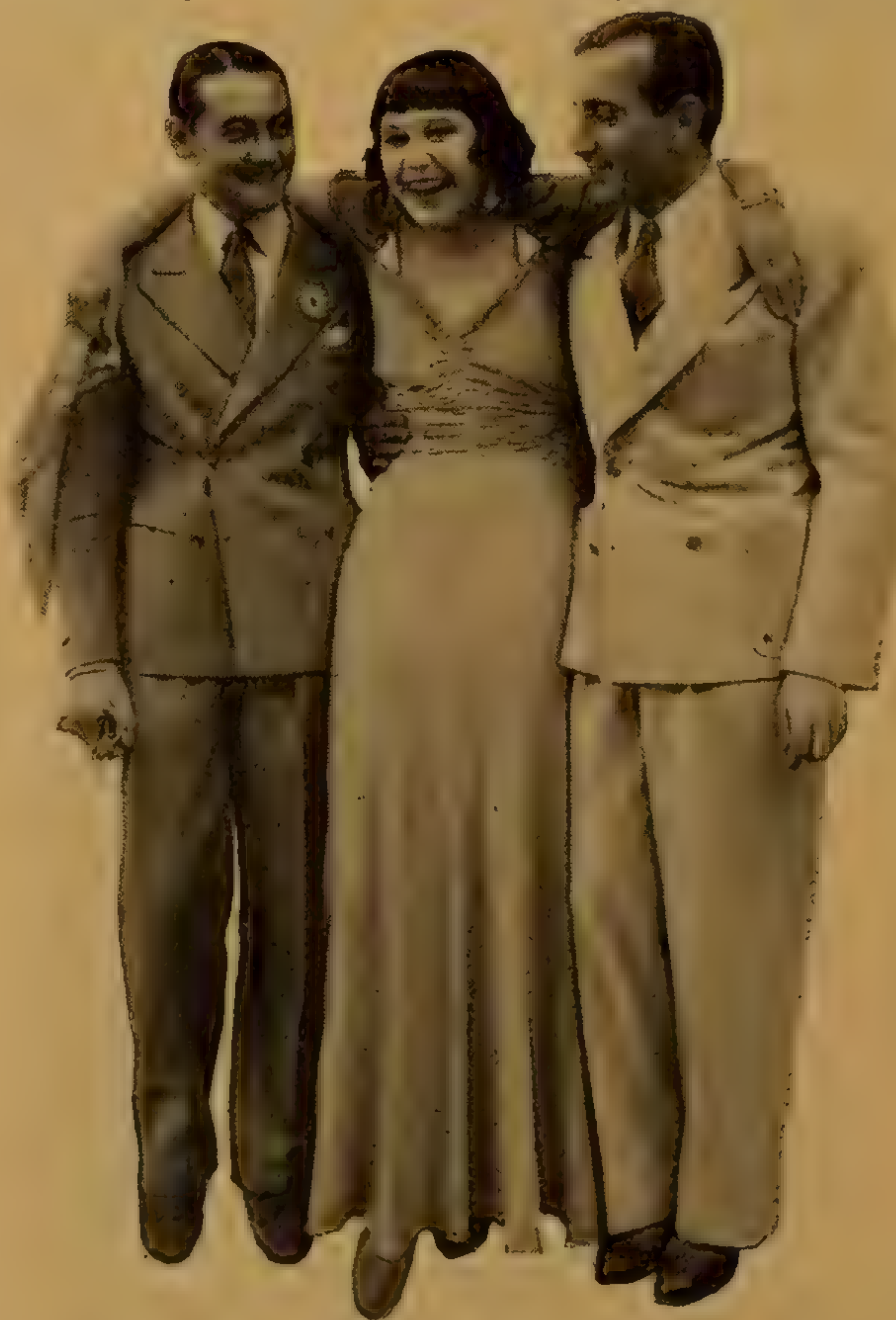
Fifi is making a careful study of her man; she doesn't want to make any mistake in selecting her mate. She hates divorces, and so does Jorge, as well as his family. Fifi would like to have several children. It must be in her blood—she is the thirteenth child in her family.

Fifi smiles as much as ever, but you have her word for it that she has turned serious. And certainly her Argentine suitor is serious. He brought Fifi into our conversation even when I had steered away from

the subject, thinking to save him embarrassment.

The last time that Fifi seemed on the verge of marriage was when she was going with Terrence Ray. The attachment even reached the engagement ring stage, but there was a break-up, and it was all off.

Fifi first met Señor Santamaria on the set of "They Just Had to Get Married." Was that a coincidence, or wasn't it?



Having long admired Fifi from afar, Jorge Bollini Santamaria (left) and a friend just had to meet her. This was snapped a few minutes later!



Right, Edwina Booth today—an invalid, but a hopeful one. The objects on her lap are Christmas presents from Africa, where she first fell ill



## STRANGE JUNGLE MALADY PREVENTS EDWINA BOOTH'S RETURN TO FILMS

Blonde Actress, Who Had Great Future Predicted For Her After "Trader Horn," Now An Invalid With Recurrence Of Baffling Ailment Contracted In Africa—Two Fellow-Players In Picture Have Also Had Hard Luck

By EVELYN DERR

THE three leading players in "Trader Horn" have all suffered bad luck since their return from the jungle that they invaded and stripped of its secrets. Believers in voodoo might call it "Africa's revenge." Harry Carey has been ill with jungle fever, and his costly ranch has burned. Duncan Renaldo has been engaged in a long-drawn-out struggle with the United States Government in an effort to remain in America. And the golden-haired "goddess" of "Trader Horn," Edwina Booth, now lies desperately ill from some mysterious malady that baffles the doctors.

Edwina Booth was less than twenty when she seized the chance to play the heroine in the greatest jungle picture ever made. She was blonde and fair, and very susceptible to the sun, having already fainted once while playing a bit in a picture in the blazing sunshine. But she

believed that this picture would establish her on the screen and was assured that she would receive every known protection from the dangers of the jungle.

For days, Edwina worked with bare head under a sun whose rays strike like arrows. Her rôle did not allow her to wear a pith helmet; she was supposed to be half-savage. Something in the terrible equatorial heat, so specialists say, disturbed the chemistry of the girl's blood and filled her system with strange poisons. The effect is a deathly weakness, with tortured nerves. She has the

symptoms of fever, without a high temperature. At twenty-

two, she lies in a darkened room, not hearing the telephone with its offers of parts at different studios.

She was slender when she went to Africa;

she has lost twenty pounds since then.

Leaving Africa, she was carried onto the ship, so sick that the ship's doctor did not believe that she would live. While she was completing the picture and afterward, the studio rented a bungalow for her at the seashore and provided a nurse and doctor. Since then her mother has been the nurse, and her stepfather—a doctor—has had her under his care.

In the last two years, Edwina has made a brave battle. Seven months ago, she got out of bed and embarked on a personal appearance tour, to earn sorely needed money. On her return, she got a part in a serial, "The Last of the Mohicans." When her final scene was shot, she collapsed. She has not left her bed since.

Meanwhile, the hero of "Trader Horn" has been battling a government that seems determined to deport him to Roumania, claiming illegal entry to this country. Duncan Renaldo asserts that he was born in Camden, New Jersey, and was taken to Roumania by his parents, natives of that country, when he was a small child. But he cannot produce his birth certificate. Renaldo claims, that the fact that his estranged wife has made the trouble for him does not seem to be taken into consideration.



Left, Edwina Booth, Duncan Renaldo and Harry Carey in "Trader Horn," facing danger.



# FIFTEEN SCREEN DEBS ARE ELECTED 1932 BABY STARS BY WAMPAS

Number Of Girls Picked By Press-Agent Group As "Most Likely To Succeed" Is Largest In History, The Usual Number Being Only Thirteen—Most, But Not All, Have Already Shown Public What They Can Do

By MADGE TENNANT

THE Wampas ("short" for Western Association of Motion Picture Advertisers)—that potent organization of publicity boys who break the stars' divorces to the public as gently as possible—has made its eleventh annual choice of Baby Stars. If these follow precedent, more than half will achieve outstanding positions on the screen; from three to five will actually win stardom.

The traditional number of thirteen becomes fifteen this year, owing to a triple tie among free-lance players. For the first time in Wampas history, five of the Baby Stars are not attached to any studio. Each of the remaining ten, however, represents one of the ten major studios.

The lucky fifteen are: Lona Andre (Paramount), Lilian Bond (Free-

Lance), Mary Carlisle (M-G-M), June Clyde (Free-Lance), Patricia Ellis (Warner Brothers), Ruth Hall (Goldwyn), Eleanor Holm (First National), Evalyn Knapp (Free-Lance), Dorothy Layton (Free-Lance), Boots Mallory (Fox), Toshia Mori (Columbia), Ginger Rogers (Free-Lance), Marian Shockley (Educational), Gloria Stuart (Universal) and Dorothy Wilson (RKO).

Of the fifteen, eight are blondes, six are brunettes, and one (Lilian Bond) has flaming red hair. They come from such diverse parts of the United States as Boston (Mary Carlisle), Missouri (Evalyn Knapp), New Orleans (Boots Mallory), California (Gloria Stuart), Florida (Ruth Hall) and New York City (Eleanor Holm). One, Lilian Bond, is from London, and Toshia Mori was born in Japan, though educated in Los Angeles. The youngest is Patricia Ellis, 16; their average age, however, is 22.

All of them have fulfilled the Wampas requirement of "being under contract or in training for more than three months," although four of them—Patricia Ellis, Eleanor Holm, Lona Andre and Boots Mallory—had not yet appeared on the screen when the elections were held. Since then, Boots has appeared in "Handle With Care" and Patricia is in George Arliss' picture, "The King's Vacation."

Four college girls appear in the group: Marian Shockley (University of Missouri), Gloria Stuart (University of California), Ruth Hall (Florida State College) and Evalyn Knapp (University of Kansas)—who, by the

way, is a holdover Baby Star from last year, because a back injury interrupted her career during most of 1932. Boots Mallory was a "Follies" girl. Dorothy Wilson has proved the Cinderella story true by stepping into leading rôles from a stenographer's job at R K O. Lona Andre was one of the runners-up

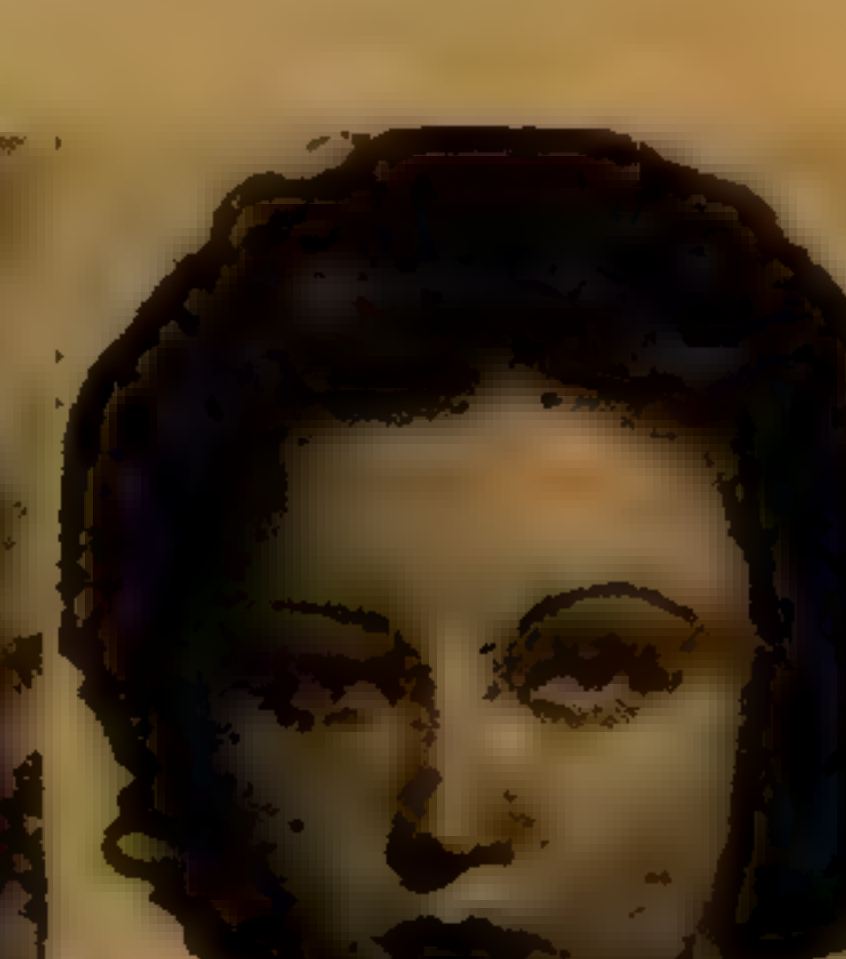
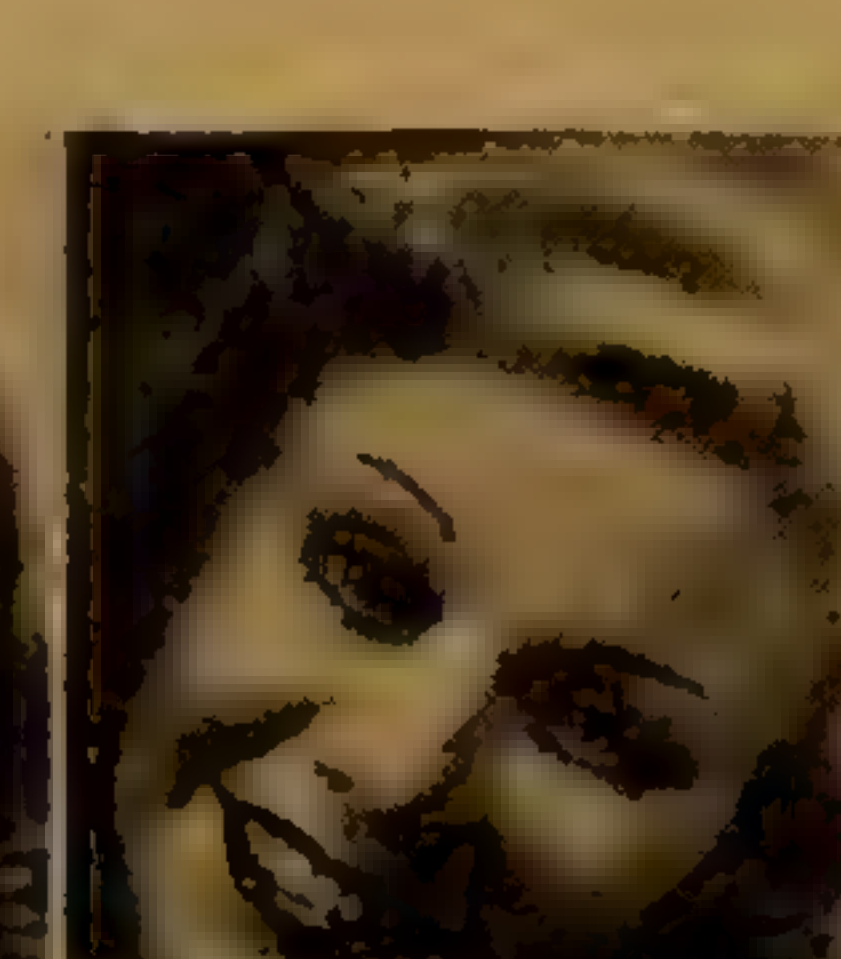
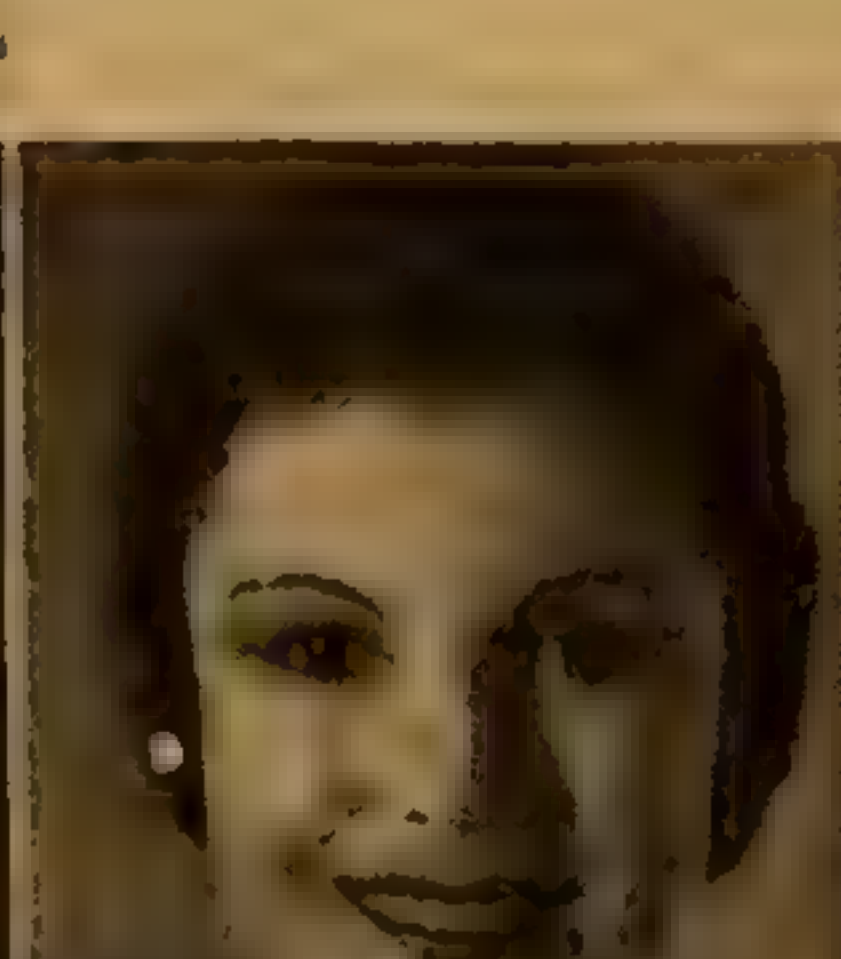
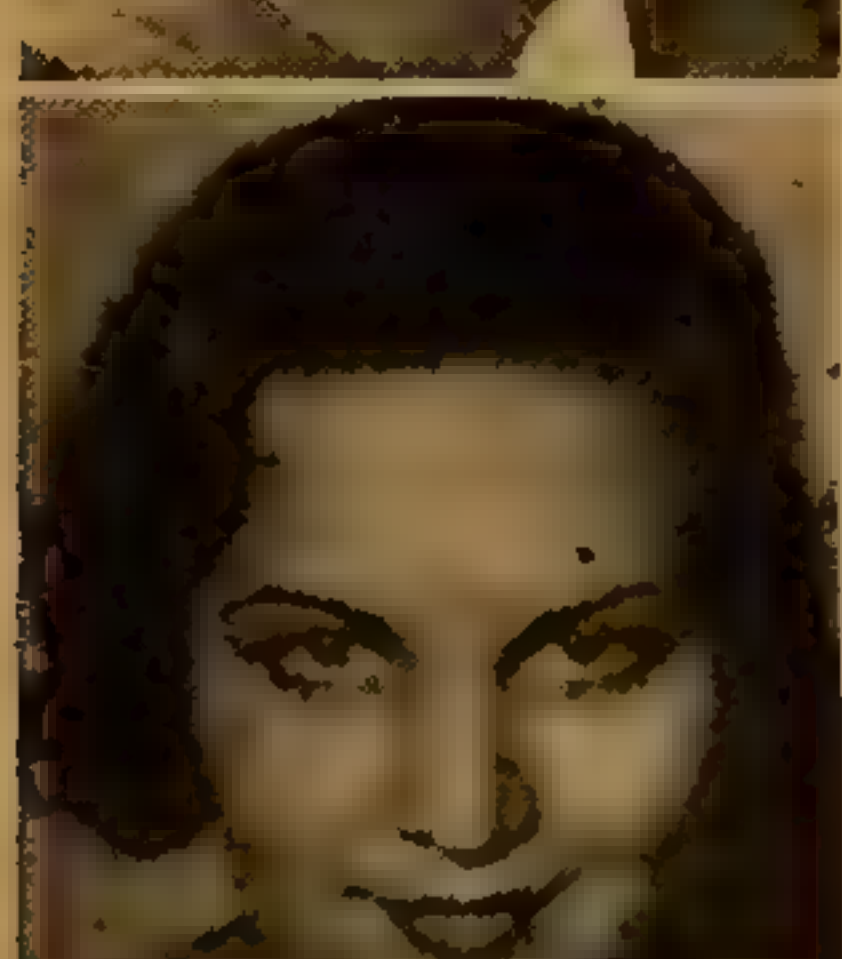
in the "Panther Woman" contest.

Among those who came close to being elected Baby Stars (and who may, of course, become more famous than any of the winners) are Gail Patrick, Jean Parker, Irene Ware, Julie Haydon, Claudia Dell, Maria Alba and Lillian Miles, who was originally chosen as Columbia's Baby Star, instead of Toshia Mori. The little Japanese girl creates a stir in "The Bitter Tea of General Yen" and, moreover, is under contract to Columbia, it was discovered, while Miss Miles has returned to the stage.

Instead of taking their bows at a Frolic, with all the formality and fussy gowns of society buds, the Baby Stars this year are making a personal appearance tour of local theatres.

## THE LUCKY FIFTEEN

Top to bottom, then left to right, Toshia Mori, who won the place originally voted to Lillian Miles, the platinum blonde immediately below her; Gloria Stuart; Lilian Bond; Dorothy Wilson; Marian Shockley; June Clyde; Eleanor Holm; Dorothy Layton; Ruth Hall; Patricia Ellis; Mary Carlisle; Evalyn Knapp; Ginger Rogers; Lona Andre; and Boots Mallory







## MURIEL EVANS

No relation to Madge Evans—but cute just the same. And another proof that beauties are getting their screen starts in comedies to-day, just as Gloria Swanson and Jean Harlow did. This little blue-eyed blonde from Minneapolis started acting in a stock company at the age of 12, and played her first screen bit at 15. Now, she's one of the prides and joys of Hal Roach, who's also the boss of Laurel and Hardy. In fact, Muriel was with the boys in "Pack Up Your Troubles"—and now SHE has no troubles to pack up! Busy in a Charley Chase two-reeler, she's about to be put on a steady diet of featured pictures





C. S. Bull

She's as natural as your best girl, who always says, "Oh, please don't snap my picture—my hair is in rags!" And knowing all the time that she must be creating some nice illusion or you wouldn't want her picture. She's the kind of girl that men remember—as M-G-M discovered, after letting her slip away to Al Jolson for "Hallelujah, I'm a Bum." They wooed her back for "Fast Life"!

**MADGE EVANS**



"BRING ON YOUR  
WINTER SPORTS,"  
SAYS  
RICHARD ARLEN



Dick is half-joking. He is one of Hollywood's most rabid football fans, probably did look as at the right on New Year's Day at the Southern California-Pittsburgh battle. But it's a cinch he isn't playing hockey. You have to have ice for hockey, and every spare moment he is at the desert resort, Palm Springs, where wifey Jobyna Ralston is happily awaiting a Blessed Event. And Dick's new picture is "Lives of a Bengal Lancer," laid in tropical India, in which he has three co-stars, no less — Fredric March, Clive Brook and Gary Cooper





*Welbourne*

Glenda hardly has time between pictures to learn her next lines—and then someone interrupts her. But that's a penalty for being Hollywood's newest passion. All because she was so comically real as the unwilling mother of twins in "Life Begins," and so bitterly real as Paul Muni's betrayer in "I Am a Fugitive." Here's a real actress! Let's hope she isn't the victim in "Blue Moon Murder"!

## GLEND A FARRELL





## JEAN HARLOW

Jean's friends are happy to see her lips breaking into smiles once more—happy to see that tragic look vanishing from her eyes—happy to see her youth re-asserting itself. She is golfing, playing tennis, writing a novel and building a new home while waiting to start a new picture. She has re-found herself. Let the future come! Jean is ready for it!

*C. S. Bull*





Helen Hayes—who won the Academy award as the best actress of 1932 for her work in "The Sin of Madelon Claudet"—again achieves a triumph of make-up. This time she has black, lacquered hair and slanting eyes; she is Chinese in "The Son-Daughter." And her lover, too, is so Oriental that you would hardly recognize him as Ramon Novarro. Expect a vivid, unusual, moody love story!

**HELEN HAYES**  
**AND**  
**RAMON NOVARRO**













*Bachrach*

## IRENE DUNNE

Irene is one of Hollywood's most surprising stars. For one thing, she is seldom in the newspapers. Hollywood seldom sees her. She is, perhaps, the best woman golfer on the Coast. Strikingly young and modern, she has achieved two great hits as aging heroines—in "Cimarron" and "Back Street." Two memorable rôles in two years—that is almost a record. Wonder if "The Lady" will be another?





## TALA BIRELL

Like Elissa Landi, she is a descendant of nobility—and looks the part. Like Garbo, she has always liked to walk alone. Otherwise, she is like no one else on the screen. She speaks several languages, and in any one of them, she is exotic—but wide awake, not languorous. She proves it in "Nagana," a drama of sleeping sickness in Africa

*Ray Jones*



# You'll Soon Be Calling Him *Sir* GEORGE ARLISS!



According to cables from London, which originated in royalty circles, George Arliss will be among those knighted by King George on the King's Birthday this year. No other screen star has ever received such an honor. And what will it mean to Arliss? With emotion, he says, "Everything I have striven for will have been attained. I can rest then"

By LEONARD O. MOSLEY

**I**HAD gone to George Arliss with a message that had just arrived from England, a baldly-written cable that read: "*Court circles admit that name of George Arliss is among theatrical group which will be submitted to the King for bestowing of titles in 1933 Birthday Honors List. Knighthood for Arliss seems certain.*"

"I cannot make a statement," George Arliss said to me. "But if the thing does come true, I shall have achieved the crowning ambition of my life. Everything I have striven for will have been attained. I can rest then."

There were tears in his eyes as he said the words. There had been tears in his eyes when I first told him the news, but he blinked and checked their flow, fingering his monocle to hide the emotion that was surging through him.

At first he thought that it must be some crude practical joke that I was playing on him. He did not believe my words or my cable. But his skepticism was apparent only because he has so much wanted this thing to happen. He is English through and through, and all his long and active life he has sought to carry English ideals to far places, to dramatize the glamour of England. Even seven thousand miles away from London, in a foreign country, he has always managed to keep in intimate touch with home.

No needy English charity has appealed to Arliss and been turned away. No society, so long as its object was to help those who needed help, has asked him for aid in vain. A children's home not far from London would be closed now if it were not for Arliss; a benevolent society would be heavily in debt had he not made, and paid for, a special film that they sold to English theatres.

And now England is rewarding him, according to court circles, and you will soon be calling him Sir George.

## Can't Tell His Reactions Yet

**B**ECAUSE he has not yet received official word of the glad tidings, George Arliss would make no statement beyond the above words. Until the large buff envelope, stamped with the legend "On His Majesty's Service," comes to him in Hollywood and tells him, in the Lord Chamberlain's words, that he will be created a Knight, he will say nothing about it.

But you do not need words to discover his reaction to the predicted honor. You need only look at the kindly face, puckered even more than usual to hide the emotions swirling over it. You need only glance at the eyes and watch the tears of joy that well up in them. You need only to watch him finger his monocle and tap his foot as he strives to hide his feelings from you.

George Arliss, if and when the King of England does knight him, will have reached the topmost rung of the ladder of fame. He will be the only actor in Hollywood, the only actor on the screen, to be so honored for his work. He will take his place with Sir Henry Irving, Sir Barry Jackson and Sir Harry Lauder, three of England's greatest theatrical knights.

Those who know the workings of the English court will tell you that George Arliss would have received his title three years ago, had it not been for the intriguing of a few. The name of Hollywood's grand old man was before the King for consideration in the Honors List of 1930. A

(Continued on page 72)



# CONNIE BENNETT'S *Happy* About Her Newest Fight!

Remember how Connie used to get fighting mad when reporters with deep, dark grudges would spread unflattering (and usually untrue) stories about her? Well, she's serene now—right in the face of a blistering attack from a New York columnist. She's "a Happy Warrior." For Connie has discovered that she has friends, even among reporters, who want to fight her battles for her!

By  
CAROL MAYNARD

**T**HE Press-vs-Constance Bennett War has broken out in a fresh place! Not since the summer of 1929, when the sensational story to the effect that Connie spent \$250,000 annually on her personal wardrobe was printed (and denied) ... not since the Fall of 1930, when Connie declared war on a certain columnist and was reported to be considering a campaign to silence him as he had never been silenced before ... not since the press took sides in the Connie-vs-Gloria feud ... not since the Spring of 1931, when La Bennett stopped granting interviews to any, and all, representatives of the Press, has good old Hollywood been so excited!

It seems that while Connie was on a recent trip to New York (her first in ages for a real vacation), a certain newspaper scribe penned a little treatise on Mr. Bennett's eldest called "Constance, Sinner." For a diatribe of dislike it just about took the cookies. Particularly upset was the writing gent over Connie's entrances and exits from Broadway theatres. Nor did he like the way she smoked her cigarettes at intermissions. In an almost hysterical tirade, in which she was branded *annoying, obnoxious, impossible* ... and *noisy*, he wound up on a note of wistful desire that her father, Richard, had been appearing on the stage to lean out and advise the unruly audience of One to keep her mouth firmly closed after the curtain had risen. It seems that none of the other actors in New



York had the intestinal fortitude of Père Bennett in silencing "chattering" playgoers (such as he pictured Connie to be).

## His Crowning Criticism

**T**HE fact that she autographed fan albums during intermissions was designated as "a grandstand play" and a decided move for attention. If you haven't gathered by this time that the yarn was pretty hot, let me assure you that it was! So very blistering, in fact, that another widely circulated publication reprinted it *in toto* and two days later apologized to Connie, in the fond hope that she would utter a Bennett-blistering denial and thus attract some of the sensationalism to their own circulation.

And so it comes to pass that after ten months of almost friendly, and certainly restrained relations between Connie and the Press, the battle is once more taken up where it left off—only more so.

But there is one thing that distinguishes this latest Bennett-vs-Press feud—a big thing, an important development, something that should give you a penetrating slant on what ten months of peace have actually accomplished. This time it is the people who surround Connie—her own studio publicity department, her own studio executives, and believe it or not, a great many members of the far-flung Press, itself—who are going to bat for "Constance, Sinner" though she may be to the New  
(Continued on page 76)

A columnist tried to speed New York's departing guest with a barrage of slams, but Connie just smiled, ever so sweetly, that she'd be back soon—after finishing "Our Betters!"





**AS YOU  
DESIRE  
ME**

Take a lesson in confidence  
from "those dear...but younger friends"

**A** LITTLE hard to admit, isn't it—that you find yourself more and more inclined to avoid those younger friends—that your skin is fading—that you are slipping...just a little?

Just imagine the great beauty expert, Vincent, of Paris—studying your own case. Nine chances in ten he would exclaim..."But you do not *clean* your skin properly. Even if you come to me for treatment—you must first wash your skin thoroughly at home...I cannot perform miracles..."

Beauty experts—the whole world over—will tell you that a skin thoroughly cleansed, twice daily, is the first rule of beauty care. But—beware—all too many soaps wash away the natural oils—leaving your skin dry, parched, a prey to wrinkles and lines . . . while a skin cleansed with Palmolive is not only cleaned but protected against the ravages of time and age. Its olive and palm oil lather has a flattering way of putting youth into your skin, of keeping it there.

Make a simple two weeks' test of Palmolive, the soap containing olive oil. Follow our directions and see natural beauty return to your skin...and almost forgotten admiration return to the eyes that appraise you...

**This much Olive Oil  
goes into every cake  
of Palmolive Soap.**



*Keep that Schoolgirl Complexion*



# Whichever star



— *notice her marvelously*

**S**CREEN STARS have such exquisite skin! They know their complexions *must* be lovely if they are to win—and *hold*—hearts by the thousand! “To keep youthful charm you must guard complexion beauty,” they declare. “We use Lux Toilet Soap!”

Whichever star you see tonight, notice how alluring her smooth skin is. Is *your* skin as lovely—as *tempting*? Why don't *you* try Hollywood's favorite beauty care—use the gentle, inexpensive soap that

keeps the stars' priceless complexions always youthful!

*9 out of 10 Screen Stars use it*

Of the 694 important Hollywood actresses, including all stars, actually 686 use Lux Toilet Soap regularly.

For their convenience all the great film studios have made it their official soap for dressing rooms. Begin today to let this fragrant white soap work wonders for *your* complexion!

## LUX Toilet Soap



# you see tonight —



## *Youthful Complexion*



*Kay Francis*, lovely Warner Brothers' star, has a complexion so velvety smooth it actually takes your breath away! "Lovely skin is the most endearing charm a girl can have," she says. "It's a charm she *must* have, if she wants to keep her fresh youthfulness. I'm certainly enthusiastic about the way Lux Toilet Soap keeps the skin always soft and smooth."

*They Know the Secret of Keeping  
Youthful Charm*



SIDNEY FOX



BETTE DAVIS  
*Warner Brothers*



LORETTA YOUNG  
*Warner Brothers*



ARLINE JUDGE  
*R. K. O.*



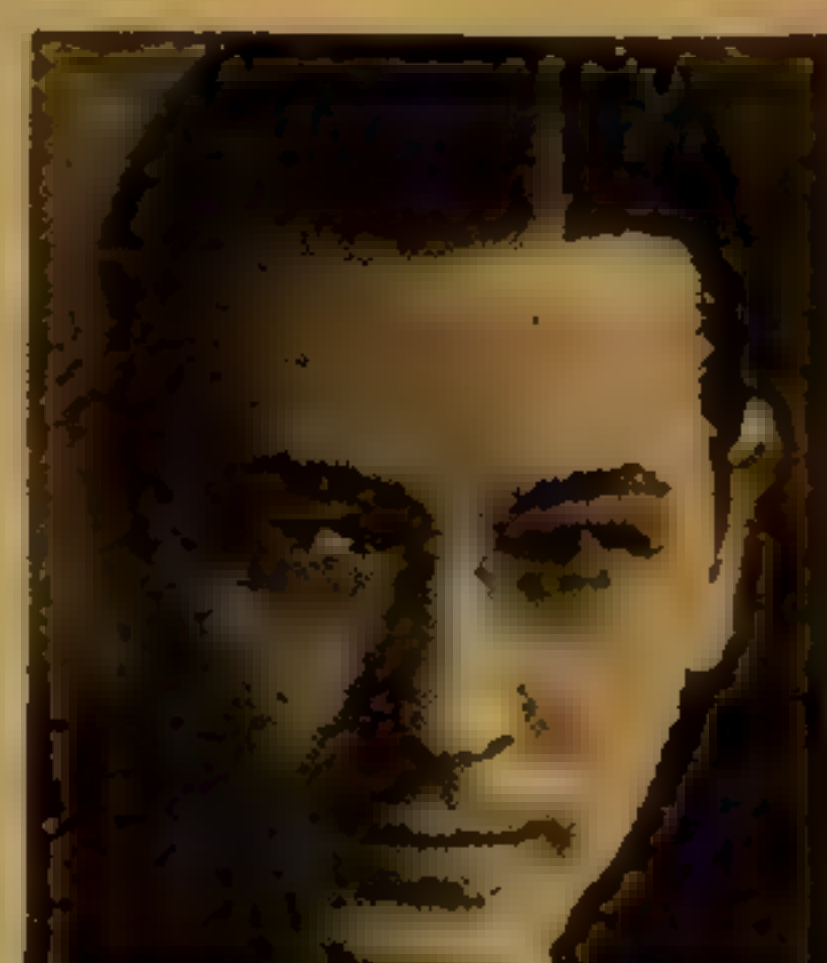
# STRICTLY PERSONAL

## MOVIE CLASSIC'S INTIMATE SKETCHES OF WHO'S WHO IN HOLLYWOOD

By MARK DOWLING



**HELEN HAYES:** Brown hair. Blue eyes. Convent-educated. Intends to retire some day to devote her life to that famous Act-of-God baby. One of our greatest actresses, she was as fussed as a schoolgirl when they gave her the Academy prize. Telephoned Ruth Chatterton, "I'm such a bad actress!" And meant it! But is remaining in Hollywood at least a year. Happily wed to playwright Charles MacArthur. Address: Culver City.

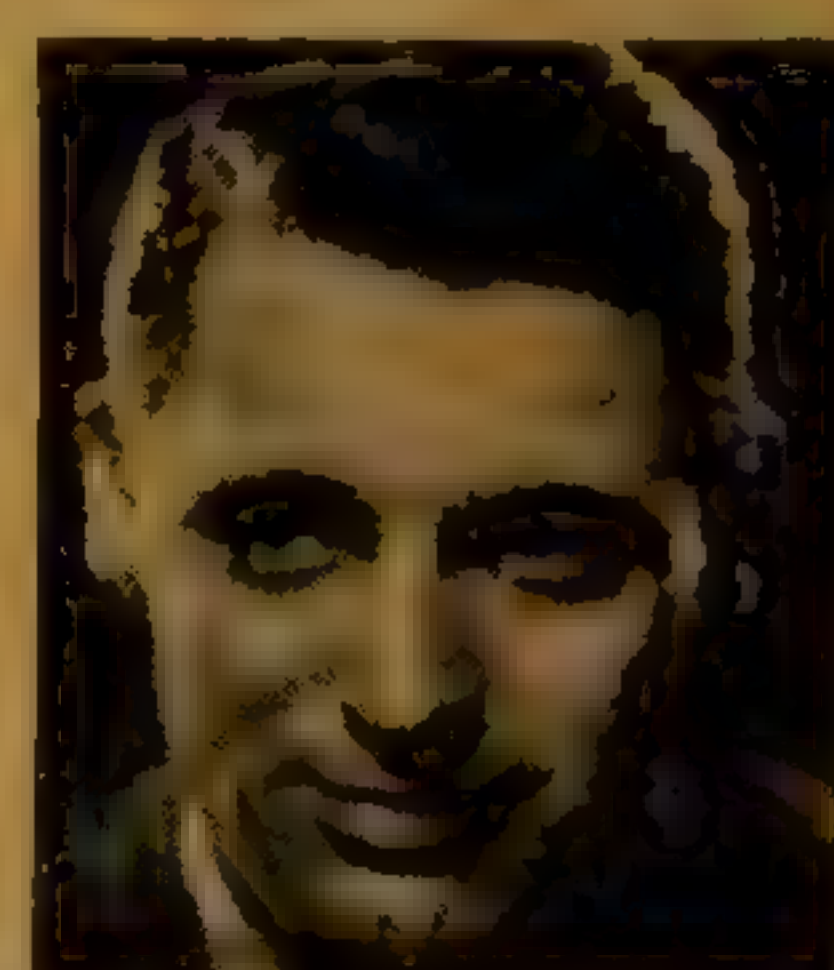


**GEORGE RAFT:** Five feet ten. Weighs 142. Exudes that new type of sex appeal—menace. Patent-leather hair, dangerous eyes, and a New York manner. Refuses to admit that Mr. Finn, his constant companion, is a bodyguard. Seems to have been studying his grammar lately. And disappoints the gals by behaving like a perfect gentleman. Is that the influence of Connie Cummings? Address: Franklyn Avenue, Hollywood.

**CHARLES FARRELL:** Six feet two. Weighs 178. Says the professional separation from Janet Gaynor occurred because he wants to play younger-Will Rogers sort of rôles. Figure *that* out! Privately is happily married to Virginia Valli and spends much of his spare time on his yacht or at new Malibu home. Drives his own car and never mentions that his family is one of New England's oldest. Address: Beverly Hills.



**CARY GRANT:** Six feet one. Weighs 172. Another big boy who has stayed single. Smiles often and has a dimple. Likes girls who are good sports. (Can that be why he hasn't chummed around with many of our Hollywood beauties?) Has dreamy eyes, a baritone voice, and a slight English accent. But isn't as sophisticated as he looks. Just the lad for an outdoor girl who wants company. Address: Westwood Village.



**JANET GAYNOR:** On the screen, a Pollyanna type. Off the screen, a smart young matron who plays golf, rides in a town-car behind a chauffeur, and owns an expensive wardrobe. Even has occasional Garbo-like bursts of temperament. They say that's because you and you forbid the rôles she'd really like to do. Never smokes, never takes more than one cocktail, and dislikes crossing streets alone. Address: Santa Monica.

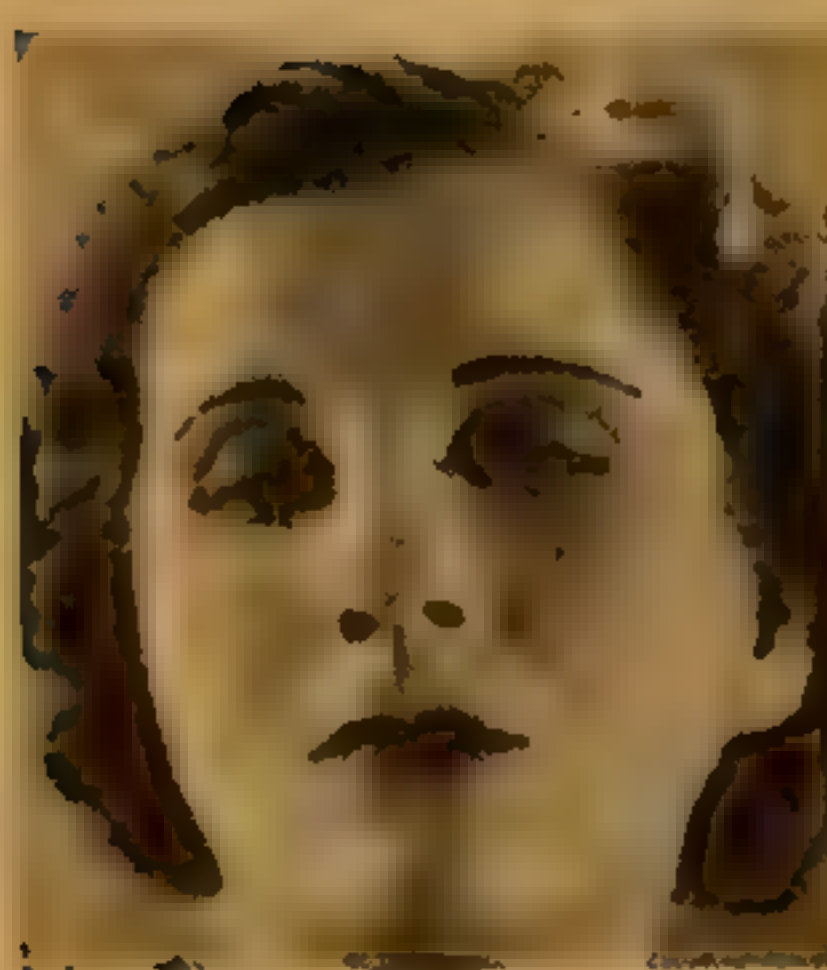


**LUPE VELEZ:** Our most confirmed flirt, since Clara Bow went dignified. At the moment, Lupe says she's *seec* of men. And when her engagement to one lad was announced, she cried, "All I got out of him was a lot of laughs!" (Well, that's something!) Owns a Chihuahua dog, and doesn't seem to have read the publicity stories that she's growing "more subdued." Address: Rodeo Drive, Beverly Hills.

**PAUL MUNI:** Five feet ten. Weighs 160. Thought he was bigger? That's acting! The real name is Muni Weisenfreund and he's a graduate of the Jewish Art Theatre in New York. Extremely cultured and very much the gentleman. Plays a violin. Hollywood didn't get to know him since he worked behind closed sets, like Garbo, and stayed home nights. Does movies only in spare time. Address: New York City.



**GARY COOPER:** Six feet two. Weighs 195. Keeping up to date: still denying any engagement to Countess Frasso (who's married anyway); just got christened "Sweetheart of the World" by some fans in Japan; called "Most Typical American" by Faith Baldwin, novelist; has taught his monk to imitate Chevalier; and has entertained Princess Brinda of India at dinner. A full life! Address: Beverly Hills.



**DIANA WYNYARD:** Beautiful newcomer, who leads a tough life because she doesn't like Hollywood and wants to leave. But they keep raising her salary—so what can a girl do? Very English. A bachelor girl at the moment, but they say there's a fellow back in dear ol' Lunnon. Trying to master our American slang. You'd like her, even without knowing her as the heroine of "Cavalcade." Address: Culver City.



**LYDA ROBERTI:** Torrid blonde who once sang and danced in a Shanghai café. Peppy and dynamic. Giggles on the slightest provocation. Has trouped all over Europe, but finds American men the hardest to handle. Owns the broadest smile and prettiest legs in Hollywood. Has a Polish accent that isn't faked and is now vacationing in New York in musical comedy, "Pardon My English." Address: North Formosa, Hollywood.

**MIRIAM JORDAN:** Voted the most beautiful gal in England. Has lived in the film colony five months without one date. That's because she doesn't like actors (romantically speaking) and there's a boy-friend back home who writes or 'phones every day. Has long, blonde hair, sea-blue eyes, and an acquaintance with half the English nobility. Has danced with Prince George. Address: Fox Studios.



**LEW AYRES:** Five feet ten. Weighs 150. The lad is probably the happiest husband in town. Lola Lane's the spouse. Other interests are astronomy and—this month, anyway—magic tricks. Lew has learned how to imitate an epileptic fit convincingly. (Our Hollywood indoor sports!) Always wears old clothes and snarls if you recognize him on the street. Address: Woodrow Wilson Drive, Hollywood.







"Since Colgate's made my smile worth while  
this picture goes to Colgate's!

*Besides—they've saved me quarters on toothpaste since I was a youngster"*

No tooth preparation—of any kind—at any price—with any  
claims—can clean your teeth better or more safely than Colgate's  
Ribbon Dental Cream. Any dentist will verify this statement.

25¢



*This seal signifies that the composition of the product has been submitted to the Council and that the claims have been found acceptable to the Council.*





## Look to the Stars for hairdress perfection

**S**TARS of the screen and beautiful society leaders everywhere accept the dictates of fashionable beauty salons where only the finest hairdress accessories are used. Here, HOLD-BOBS are the inevitable rule! ... because these famous bob pins will keep any coiffure more beautiful-looking a longer time. HOLD-BOBS have small, round heads that do not show in the hair...and the flexible, tapered legs, one side crimped, hold the hair securely in place whether it is bobbed, long or "in-between"... the ends of HOLD-BOBS are smooth and non-scratching. HOLD-BOBS come in colors to match all types of beauty. Use HOLD-BOBS, always, either the straight style or the new curved shape style which has so quickly won favor in New York and Hollywood—and be assured of a more beautiful coiffure.

### MAIL COUPON FOR FREE SUPPLY



Write today for sample card of HOLD-BOBS (specify color) and new booklet "The Quest for Beauty"... FREE...send coupon.

Gold and silver Metal foil cards identify HOLD-BOBS everywhere...made in all sizes to meet every requirement. Also sold under these brand names: BOB-ETTES, CLIP-PER-ETTES and LOX-THE-LOCKS.

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**THE HUMP HAIRPIN MFG. COMPANY**  
(Division of Chain Store Products Corporation)  
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Straight Style HOLD-BOB



SMALL, INVISIBLE HEADS



Curved Shape Style

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The Hump Hairpin Mfg. Co.  
Dept. C-2, Chicago, Ill.

Please send me free sample card of HOLD-BOBS and the new booklet "The Quest for Beauty."

Name.....

Address.....

City..... State.....

☐ Blonde ☐ Gray ☐ Brunette ☐ Gold

# The Headline Career of "The Royal Family"

(Continued from page 43)

next week. Marriage rumors follow news, with prospective bride a mystery.

*April 10, 1928*—John says he will give open-air performance of "Hamlet" in Hollywood Bowl this summer.

*May 4, 1928*—He-man fight between John Barrymore and Myron Selznick, actors' agent, staged on lawn of Hotel Ambassador in Los Angeles, in front of cottage occupied by John and Lionel; over asserted remarks by Selznick. Barrymore said to be "mountaining" with black eye. Selznick shows no signs of strain.

*May 13, 1928*—Ethel tells reporters she still suffers from stagefright, although she has been on the stage many years.

*June 24, 1928*—New York theatre named after famous clan. Messrs. Shubert to put accolade on new theatre, dubbing it "The Ethel Barrymore."

*July 15, 1928*—New York critic, Percy Hammond, calls new Ethel Barrymore Theatre "a Broadway cathedral." Remarks, in spirit of levity, he will probably have to take off shoes before entering.

*July 24, 1928*—Barrymore postpones presentation of "Hamlet" in Hollywood Bowl indefinitely, because he cannot get certain necessary electrical effects from London.

*October 12, 1928*—Lionel to become film director. First venture will be short talkie for M-G-M.

*October 30, 1928*—Ethel is luncheon guest of President and Mrs. Coolidge at White House.

*November 21, 1928*—John Barrymore and Dolores Costello file notice of intention to wed. Silent about plans. Barrymore says where and when his last wife, Michael Strange, got divorce is his secret.

*November 23, 1928*—Mysterious woman calls at Marriage License Bureau and warns office not to issue license to Barrymore, claiming he hasn't final decree from second wife. Barrymore refuses to comment on rumors. Maurice Costello, famous actor and father-in-law of prospective groom, says John should clear up situation. Says he was once mad at his daughter, but has since forgiven her.

*November 24, 1928*—John goes to see play, "The Royal Family," in Los Angeles—supposedly a satire of the Barrymore clan. Says he cannot see any resemblance to Ethel or grandmother in play, but does recognize himself and finds character drawn by Fredric March "very interesting."

*November 25, 1928*—John and Dolores quietly wed at home of bride.

*November 26, 1928*—Press dispatch from Cannes, France, clears up question of Barrymore divorce from second wife, Michael Strange. She says she obtained interlocutory decree, August, 1928, and final decree three months later.

*November 27, 1928*—Message from Kingston, New York, verifies statement of Miss Strange. Divorce was kept secret since Barrymore's real name, John Blythe, was used on papers.

*December 1, 1928*—Ethel flays critics for "picking on her" during last few years.

*December 4, 1928*—Ethel forced to cancel performances in "The Kingdom of God" in Boston because of abscess in ear. In hospital.

*February 12, 1929*—John and bride, on belated honeymoon, arrive in Guayaquil, Ecuador, on yacht *Mariner*.

*March 13, 1929*—Ethel suffers relapse in illness from influenza.

*June 10, 1929*—Lionel opposed to de-

mands of Actors' Equity, the "actors' union," in regard to talking picture work. Says it is not fair for minority to come into new business and expect to change that business to conform with own ideas. Question of working hours exaggerated, he says. Many spent on golf links that studios pay for.

*June 15, 1929*—Ethel to play Negress in title rôle of dramatization of "Scarlet Sister Mary."

*June 23, 1929*—Lionel sets New York by ears with direction of "Madame X," starring Ruth Chatterton.

*July 28, 1929*—Ethel denies any knowledge of Hollywood 18-day diet, reported to have originated with her. Says she is not psychic. Says she probably has power to hold audiences, or would stay at home knitting and doing odd jobs about house.

*August 12, 1929*—Ethel, vice president of Actors' Equity, scores president Frank Gillmore for position in Hollywood strike. Gillmore talks back about "borers from within."

*August 20, 1929*—Ethel replies, "Gillmore had to blame someone for failure of Equity's strike." Says she has been for Equity since 1919 and has no intention of resigning.

*August 21, 1929*—John places order for 120-foot steel power cruiser with cruising radius of more than five thousand miles.

*September 10, 1929*—John Barrymores expecting the stork. Arrival may or may not terminate Dolores Costello's career.

*December 30, 1929*—Where will baby be born? One report says New York. John says he doesn't know.

*January 16, 1930*—John's new yacht, *The Infanta* (named for expected heir), christened at San Pedro. Dolores crashes champagne bottle across prow. Construction cost approximately \$185,000. Has 275 horsepower.

*February 19, 1930*—Lionel will leave Los Angeles by plane to-day for Cuba, where wife is stricken seriously ill.

*April 8, 1930*—Mrs. John Barrymore enters Good Samaritan Hospital to await birth of baby.

*April 9, 1930*—Baby born is girl. Will be named Dolores Ethel Mae, after her mother, her famous aunt, and her maternal grandmother. John, who is popularly believed to be disappointed that baby was not a boy, takes room in hospital next to wife.

*May 4, 1930*—Ethel tosses new brickbat at New York critics, calling them "rock men, like those things that creep from under rocks when it is dark." It seems the critics did not speak fulsomely of her latest plays, "The Kingdom of God" and "The Love Duel," called plays unworthy of her.

*June 2, 1930*—John, Dolores and baby, Uncle Lionel and the Joseph Cawthorns go for cruise on *The Infanta*.

*August 29, 1930*—Formal christening of Dolores Ethel Mae takes place.

*September 26, 1930*—Ethel Barrymore Colt, of the ninth generation of a famous stage family, made her debut tonight in a small rôle in her mother's play, "Scarlet Sister Mary," in Columbus, Ohio. Also wore blackface.

*October 12, 1930*—Ethel Barrymore believes that drama criticism, as practised by this generation of newspaper reviewers, is a bane to art of the theatre. Suggests that critics stay away from her play coming to New York.

*November 14, 1930*—Film fans of Guate-

(Continued on page 60)



# In Berlin,



UNIVERSITY OF BERLIN, on the famous Unter den Linden, where Dr. Wilhelm Richter holds the chair of dermatology.



both *Dry and Oily Skin* quickly improved with Woodbury's

reports Dr. Wilhelm Richter  
*Renowned German Dermatologist who conducted*

## HALF-FACE-BEAUTY TEST

The Half-face Test has recently been carried to the capitals of Europe—with the same astounding results as were shown last year in the United States.

In Berlin a group of women were treated under the supervision of Dr. Wilhelm Richter, Professor of Dermatology at the University of Berlin. His subjects were of every social rank—using cosmetics of every grade. Dr. Richter said:

"The *left* side of your face you may continue to care for as you wish. The *right* side you will wash every day with this soap (Woodbury's). Then we shall have proof, on your very cheeks, of which treatment is most healthful for your skin."

For thirty days, Dr. Richter and his assistants recorded every change in appearance of the skin on the right and left sides of the test faces. Many had the typical sensitive Nordic skin, subject to dryness, wrinkles, enlarged pores. But a number also had oily, sallow skin.

### *Decided Improvement Soon*

The improvement on the Woodbury side of the faces amazed the doctor. Especially that such widely differing conditions as dry and oily skin responded to the treatment. Moreover, enlarged pores were reduced; blackheads removed; pimples disappeared; scaliness vanished; lines and wrinkles grew fainter; acne improved; even *freckles* faded! "Ich bin erstaunt," declared Dr. Richter, "Es freut mich" (I am surprised, delighted). And cries of "Herrlich," "Wunderbar," "Schön," could be heard on the lips of



Left, COUNTESS LENORE STENBOCK, Berlin society woman and well-known portrait painter. Right, GERBY GORT, leading German actress of the Berlin Lustspielhaus. Both were amazed that, in the thirty-day Half-face Test, Woodbury's Facial Soap so quickly overcame such opposite defects as dry and oily skin.

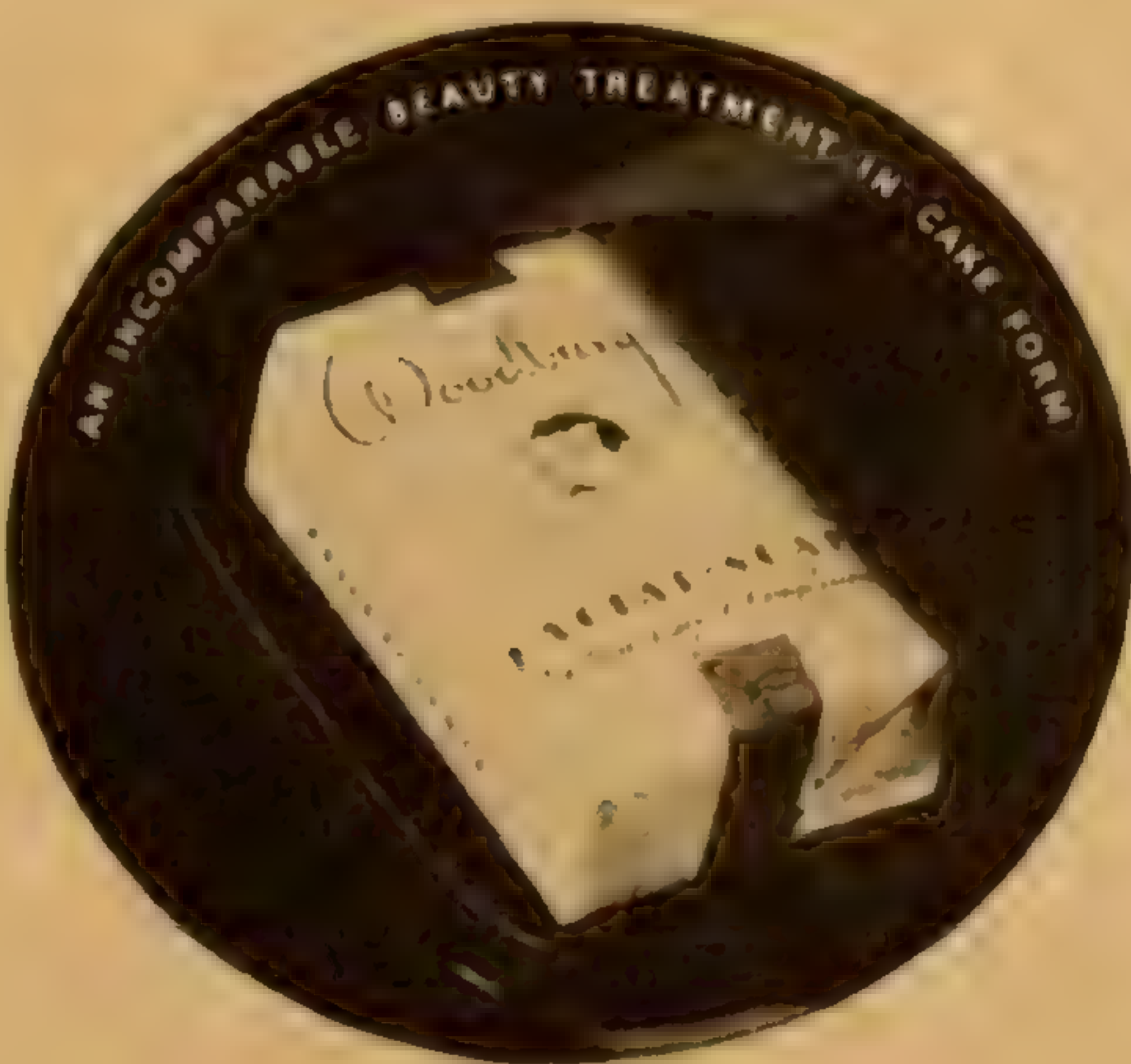


the subjects as they gazed at their improved Woodbury cheeks! But the other cheeks, cleansed in the ordinary way, remained the same as before.

Dr. Richter's report says: "Even after a short treatment, a decided improvement in the condition of the skin took place. The highly favorable results of the tests have indisputably proved that special advantageous properties must be

accorded to Woodbury's Facial Soap."

YOUR skin, too, will respond to Woodbury's Facial Soap. It does more than just cleanse; it is a tonic and corrective beauty treatment in cake form. It will correct blemishes, and do something even *more* fundamental. If your skin is oily it will check the flow of the oil. If dry, it will stimulate it. You will be overjoyed how quickly Woodbury's will make your skin *normal*, healthy, radiant, fine.



**FREE SAMPLE** Send this coupon now for liberal cake of Woodbury's Facial Soap FREE—enough for a week's treatments. Or send 10 cents to partly cover cost of mailing and receive charming week-end kit containing generous samples of Woodbury's Creams, new Face Powder and Facial Soap.

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Helen Twelvetees, RKO Star

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● EVERY movie star knows this beauty trick! Dark, heavy lashes give your eyes fascination—allure—appeal. Dark, heavy lashes make eyes look larger and sparkling... Winx—the NEW type mascara—gives you such lashes—easily and naturally... Without smudging, smearing or smarting.

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# winx



## Personal: to Blondes

TESTS made at a great college prove it's more thrilling to men to kiss a blonde than a brunette or red-head. Science says this is because blondes' light hair makes them seem more feminine, flowerlike. But dull blondes might as well be brunettes. Don't let your hair get drab, dark. Blondex Shampoo actually makes blonde hair two shades lighter. Brings out all the shimmering, golden lights. Gives to dull, stringy light hair a satiny, rippling halo of blonde loveliness. Formerly sold only in the \$1.00 size, you can now get Blondex in the new 25¢ size. Try this inexpensive size today. At all drug and dept. stores.



## Too Fat?

Reduce this Safe way

We guarantee Stay-thin O B C T prescription to take off 5 lbs. or more in 10 days, or refund your money. No diet or exercise required. A sure, harmless remedy recommended by physicians.

Send \$1.00 for week's treatment, or pay postman on delivery. Gray's Drug Stores, 1490 Broadway, New York, N. Y.

# The Headline Career of "The Royal Family"

(Continued from page 58)

mala City, Mexico, turn out to welcome the John Barrymores, making side trip while on new cruise of Southern waters.

November 23, 1930—Ethel Barrymore collapses in dressing-room in Cass Theatre, Detroit, an hour before matinee performance. Believed suffering from laryngitis and conjunctivitis.

December 10, 1930—Ethel Barrymore will terminate Broadway run of "Scarlet Sister Mary." Says many of her New York friends are determined not to see her in blackface.

January 30, 1931—John Drew Colt, son of Ethel, makes unheralded "walk-on" in mob scene of mother's play, "Scarlet Sister Mary," in Chicago. Famous tradition of Barrymores observed, calling for the gift of a red apple for a debut; carries fruit ordered by telegraph by Uncle John in large inside pocket of suit.

February 14, 1931—Ethel plans to retrace the "trouper's trail," playing the one-night stands in the small cities of America, accompanied by her son and daughter. Says small cities are more sophisticated than the large ones these days and more appreciative of good drama... John, in interview today, says he prefers screen to stage, "because I am, by the grace of God, a very indolent person—and if it weren't for the screen, I might be in the rubber business to-day."... Reveals that he is still suffering from jungle fever, contracted on Southern cruise three months ago. Making "Svengali" under difficulties.

June 26, 1931—John and wife and baby arrive in Juneau, Alaska, on yacht. John making a fishing trip. Explains baby's presence by saying everybody should learn how to fish early.

June 30, 1931—Brown bear charges John Barrymore while he is taking motion pictures on Lisianski Beach, Kodiak Island, Alaska. Actor stops animal with two shots, fired at distance of about twenty-five yards.

July 28, 1931—Ethel Barrymore, in Denver, given much front-page space by newspapers because of her surprisingly erratic performance at opening. She could hardly stand and had to be supported through part of the play. She explained by declaring she had strained ligament in left knee.

August 6, 1931—Miss Barrymore abandons week of bookings through California because of illness. Goes to rest on John's yacht.

September 6, 1931—Lionel Barrymore, having abandoned directing, at least temporarily, stages great comeback as actor in "A Free Soul," stealing picture from Norma Shearer.

November 1, 1931—Lowell Sherman and Helene Costello, sister of Mrs. John Barrymore, part. She will seek divorce. Rumored that difficulties were indirectly caused by a feud between Sherman and Barrymore, with Sherman forbidding wife to go to Barrymore's home to see her sister.

November 11, 1931—Award of Academy of Motion Picture Arts and Sciences for best male performance of the year goes to Lionel Barrymore for work in "A Free Soul." Barrymore has to borrow full dress from studio for occasion. Even John has no dress suit pants to lend him.

January 24, 1932—No feud between Barrymore brothers, though flames of brotherly love are not apt to burn high. They will play together for first time in pictures in "Arsene Lupin." John will play smooth crook, Lionel will play suave detective.

February 12, 1932—New arrival expected at John Barrymore home.

February 18, 1932—John Barrymore puts forth priority claim for \$150,000 loaned Guaranty Building and Loan Association (now in receivers' hands) in 1926.

February 26, 1932—Ethel Barrymore at last succumbs to lure of Hollywood, like brothers. Will arrive sometime this summer to play with both Lionel and John in film based on life of Rasputin, "the Mad Monk." Trio have never played together before, on either stage or screen.

March 17, 1932—Senator Frederic C. Walcott invites Ethel Barrymore and Alice Roosevelt Longworth to luncheon, and forgets. They arrive, finally go to eat and on way out meet the Senator, who greets them heartily and is surprised to meet them.

May 28, 1932—Ethel arrives in Hollywood to make picture with two brothers, and many celebrities at train to greet her. She and John greet each other effusively. Lionel will play *Rasputin*, John will play his greatest enemy, *Prince Paul*, Ethel will play *Rasputin's* foremost victim, the *Czarina*.

June 4, 1932—Son born to John and Dolores Costello Barrymore, in Hollywood. Father elated. Says he doesn't see why there should be another John Barrymore, but baby will be named John Blythe Barrymore, II.

June 30, 1932—Lionel Barrymore officially elevated to stardom. Reward for performance in "Grand Hotel."

August 22, 1932—Two-months-old son of John Barrymore is baptized at St. Andrew's Church, Pasadena, by Father James P. O'Shea. Ethel and Lionel attend ceremony. In fact, all the Barrymores are present.

September 15, 1932—Having story trouble with "Rasputin," and production is behind schedule. No fireworks of any note yet between the Barrymores, though Ethel finds movie work arduous—particularly with John and Lionel "coaching" her.

September 22, 1932—George Cukor, director, calls John Barrymore greatest American actor. Says, "His ability to project himself into a dramatic character; to let that character completely transcend his own individuality; to interpret it down to the last fine shade of mood and thought and feeling—those talents and that genius are possessed by no other actor on the stage or screen to-day." Praise inspired by John's performance in "A Bill of Divorcement."

October 1, 1932—Mary Duncan, exotic screen player, who has been seen much in company of John Drew Colt, leaves Hollywood suddenly for New York.

October 20, 1932—With "Rasputin" finished at last, Ethel leaves Hollywood with three children. Will start rehearsals immediately for new play, "Encore," in which she plays a prima donna.

November 30, 1932—Ethel forced to close play, trying out in New Haven, Connecticut, because of severe cold. Disappointed, because audiences had been large. Doctor orders her to bed.

December 2, 1932—Ethel's cold little better, and with fever rising, but she insists on returning to New York. Doctor warns her she is risking pneumonia.

December 5, 1932—Ethel Barrymore Colt announces that her mother's fever is subsiding and that she is convalescing from severe attack of influenza.

December 23, 1932—World premiere of "Rasputin and the Empress" at Astor Theatre, New York, last night before brilliant audience. Critics hail all three Barrymores—but particularly Lionel.



# Red chapped hands

*made smooth and white in 3 days!*

Soreness relieved instantly

EVERY TIME you wash dishes, clothes, peel vegetables, clean with harsh alkali cleansers or put your hands in hot water, you dry out the precious protecting oils in your skin.

The skin then roughens and if exposed to winter weather, chaps and cracks open. Hands then become so unsightly they seem fairly to shout "housework!" to all who see them. And often they're so painful you almost want to cry.

But now, with a dainty *chiffon-weight* cream you can instantly put back the natural lubricating oils in your skin—and secure immediate relief from all pain. The moment you apply it, your hands actually feel soft and soothed. It's almost like magic!

And in 3 days the skin is completely healed—without a sign of those rough, ugly cracks, those swollen knuckles, that dry chapped scaliness.

## *Does not dry the skin*

This dainty liquid is called Hinds Honey and Almond Cream. It is not a weak, thinned-out lotion. It is not a thick, gummy jelly. Such preparations often contain excessive drying substances that coarsen and parch the skin. Hinds is entirely different—a delicate, *chiffon-weight* cream that is gratefully absorbed by the dry, thirsty pores. Hinds actually leaves an invisible "second skin" that acts as a constant protection to your hands.

Thousands of housewives, business girls, sportsmen and outdoor playing youngsters, from coast to coast, depend on this simple method to keep their hands smooth and comfortable.



## **A 7-day trial bottle for you—FREE**

Try Hinds at our expense. Mail coupon at right for a 7-day trial bottle. Smooth it on after any hand-roughening task, after exposure and *always* before going to bed at night. The very first day should see hands much softer and whiter—hardly a hint of chapping. Next day, still lovelier. The third day, a complete transformation! And to *keep* this new loveliness always, just *continue* using Hinds. Regular use is the secret! An aid in manicuring, too. Fill out and mail coupon *now*.



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*honey and almond* **CREAM**

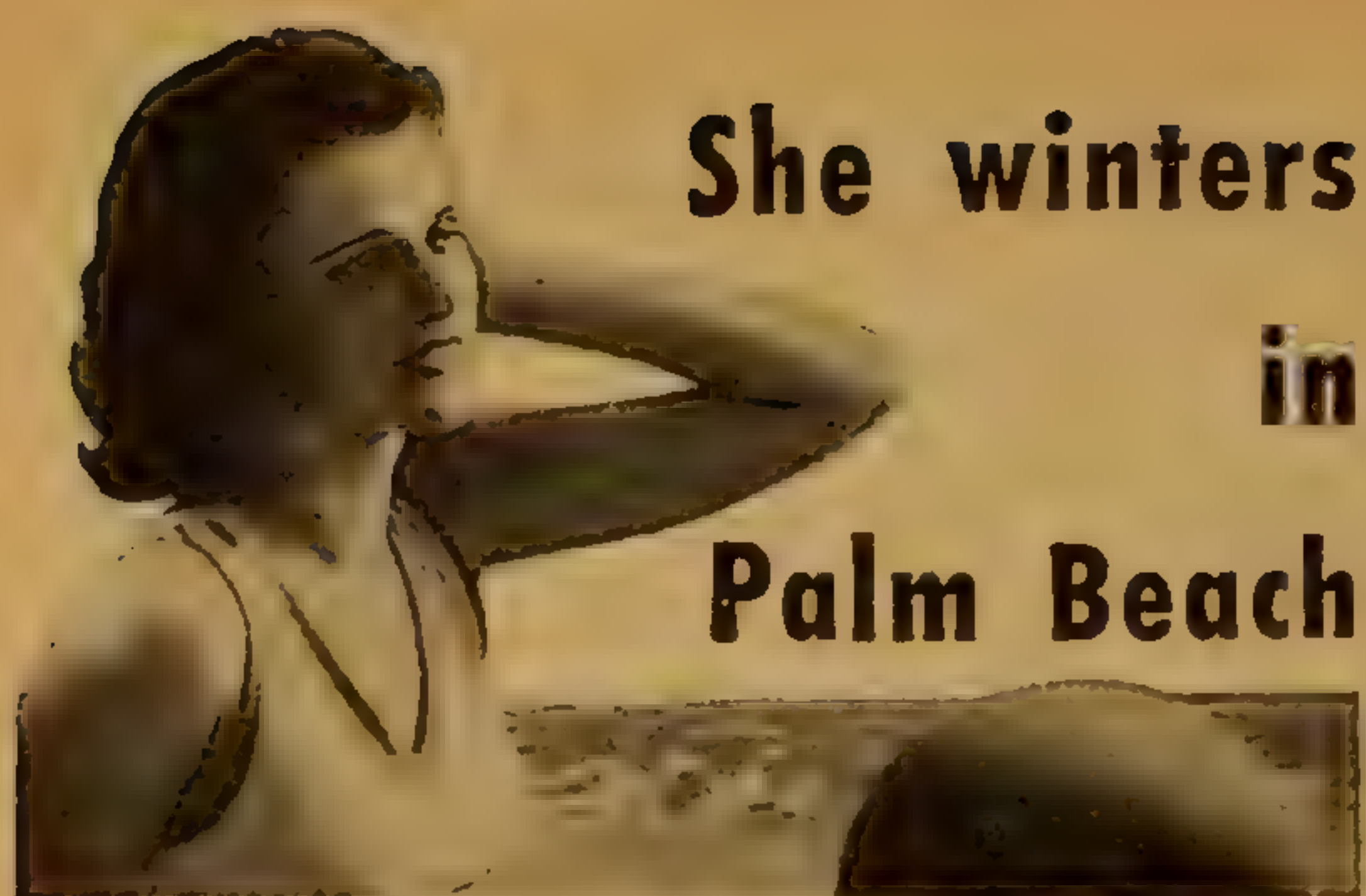
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She winters  
in  
Palm Beach

but she prefers this  
**50¢ face-powder**

SHE can afford the best. She knows it when she gets it. That's why she uses Luxor powder. Its fine texture gives her skin a perfect finish. Its purity safeguards her from blemishes. Its fragrance is her favorite scent. (And her personal perfume. It's La Richesse, \$16 the ounce.) From the perfect Luxor shades she chooses just the tint to make her most lovely. Wouldn't you like to do the same? You can get Luxor at beauty counters, or by sending us the coupon below.

**Luxor Complexion**

FIFTY CENTS THE BOX **POWDER**  
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CLIP THE COUPON

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Please send generous trial package of Luxor powder and rouge. Enclosed is ten cents to help cover mailing costs.

Check, Powder: Rose Rachel—Rachel—Flesh—

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# The New Court That Settles Hollywood Quarrels

(Continued from page 21)

reached the following notable decision:

That James Cagney was to return to work for Warner Brothers, but not, mind you, without concessions from Warners. According to guarded reports, it is whispered that Cagney will receive \$1,750 weekly salary in place of the \$1,400 he was drawing on his original agreement. Also, according to the reports, \$1,750 is the sum that Cagney would now be earning anyway, if he had kept on working instead of inviting himself on a holiday.

The entire affair was settled with such dispatch and mutual satisfaction to both parties that the new Academy "court" has rated any number of other important "cases" since the Cagney *vs.* Warner bout.

At the present moment the "Judges" are weighing the RKO suit against actor Lee Tracy for "unnecessarily holding up production" to the tune of \$14,000. The picture that brought on the dispute was "The Half-Naked Truth." The RKO officials contend that "without warning or explanation" Tracy was absent three days.

According to the complaint, many extras had been engaged for certain sequences, large, expensive sets were being used, a company of actors and camera technicians were on "full pay" and yet not a camera could be turned because of the missing Mr. Tracy! At this writing, Lee Tracy has had nothing to say other than that he was ill. It is now squarely up to the Academy to say whether or not Tracy owes RKO \$14,000. Both sides will abide by the decision.

## Carole Not a Rebel Long

THE case of Lombard *vs.* Paramount was far less pesky. It took only a moment of the Judges' time to settle the dispute of the blonde wife of William Powell and her contract-holding company. It seems that Paramount had loaned the svelte Carole to Warner Brothers for the leading rôle opposite the already-judged-upon James Cagney in "Hard to Handle" . . . and Carole had flatly refused to do it, with the result that Paramount promptly cut her off the payroll. (Several reasons for Carole's stand were hinted: Among them, that she did not believe the rôle to be of sufficient importance, that she was tired of being "loaned out" while important rôles on her own lot went to other girls.) Whatever the reason, Carole's one-woman strike was most upsetting to the plans of Paramount, who had promised to loan Carole in return for a loan of George Brent to Paramount. Carole no workee . . . George Brent no comee . . .

Once more the Academy Board of Arbitration assumed the mantle of Solomon and decided in very fair and impartial judgment that Carole Lombard need not play the rôle in the Cagney picture if she would accept *another* part in *another* picture on the Warner Brothers lot! Now, what could be fairer than that? Carole did consent to play a leading rôle in another opus—and once more everything was on the up-and-up between a player and a studio.

No sooner was this case checked off the calendar of the increasingly busy Academy Court than another problem was put before it for decision. This time it was actress Pauline Starke against director James Cruze, with Pauline claiming that Cruze owed her \$6,000 for an "unfulfilled agreement."

According to Pauline's side of the story, two years ago James Cruze, as both director and producer, engaged her services for the film entitled "The Great Gabbo." The contract called for four weeks' work at the stipulated salary of \$1,500 weekly. But after two or three days' work, Miss Starke com-

plained, she was "unjustly" removed from the cast and Betty Compson, then Cruze's wife, was put into her rôle. And what was particularly upsetting to Pauline, she said, was that she was not paid a penny on her contract.

On the other hand, James Cruze contended that it was impossible for him to use Miss Starke in the rôle for the reason that she "could not memorize her lines!"

The Starke *vs.* Cruze problem was taken under consideration by the Academy, after witnesses for both sides had testified, much in the manner of a case in a real court. And after due deliberation, the Academy decided that Pauline was due the \$6,000.

Although the tug-of-war between Universal and Paramount studios over the services of Gloria Stuart did not attain as much newspaper space and comment as many other cases successfully solved by the Academy, it must be stated to the Academy's credit that they were wholly and entirely responsible for the decision that put Gloria to work at Universal.

This case came up about a year ago, when a juggling of dramatic agents' activities found Gloria signed on a Paramount and a Universal contract at one and the same time. After going into the tangled affair thoroughly, the Board of Judges had but one question to ask and determine: "Who made the contract offer to Gloria *first*?" When it was brought to light that the Universal offer had preceded the Paramount bid by a few weeks and had been accepted, the judges voted the Stuart services to Universal—and Paramount admitted that the decision was fair enough, when this fact had been definitely established.

## Ann Dvorak Case Next

IN fact, so pleased is Hollywood over the findings of her private court that many other problems and disputes are being scheduled for Academy decision. Foremost among these is the Ann Dvorak-Warner Brothers contract feud.

Ann, you remember, "ran away to Europe" with hubby Leslie Fenton right in the middle of a Warner Brothers contract and two very important new pictures—one of them Ronald Colman's "Cynara."

It was whispered from the Dvorak camp that Ann was deeply dissatisfied with the monetary agreement of her contract, and Ann strengthened this idea by telling reporters in New York that a child who worked in a picture of hers made more money than she, the star! She told ship news men she might make pictures abroad.

But from the Warner Brothers studio comes the story that Ann never mentioned to them that she was unhappy over her contract. In fact, claims the company, there would have been no difficulty about Ann's securing a sizable raise, had she come to them in a friendly fashion and asked for it, instead of "running out." There is little doubt in anyone's mind that it will be entirely possible for Warner Brothers to keep Ann Dvorak off the screen by the terms of the contract they hold on her services if they care to do so. But studio executives insist they do not want to keep Ann off the screen.

All they ask is that she come home and be a good sport and let the Academy of Motion Picture Arts and Sciences settle the difficulty, as they have so successfully settled other cases. The studio is willing to abide by the decision of Hollywood's new and absolutely impartial Private Court. How about you, Ann?



# College Girls *in one-leg test* cut down Stocking Runs 75%

"I washed one stocking every day the Lux way—the other I rubbed with cake soap . . . See the run in the cake-soap stocking! The Lux stocking is like new. Nothing but Lux for our stockings from now on, we girls all say."

*Marjorie Sheerin*

A GROUP OF COLLEGE GIRLS got together recently on a test of stocking wear.

The "One-Leg Test" they call it, because *one* stocking was washed every night the Lux way—the *other* rubbed with cake soap.

They reported amazing results! 75% fewer runs in the Lux-washed stockings than in the stockings labeled "Cake Soap."

Cake-soap rubbing destroys the *elasticity* of the silk. This is the live, stretchable quality of silk which makes it wear. Lux is made to *preserve* this vital elasticity. That's why clever girls *save* their stockings by washing them the 2-minute Lux way each night.



"WE GIRLS were awfully keen about this test," says Miss Sheerin, "because it showed us how many stocking runs you can avoid by washing your stockings the right way. In the test, we each took a pair, labeled one stocking *Lux*, the other, *cake soap*."



"EVERY NIGHT we Luxed one stocking—rubbed the other with cake soap. There were 75% fewer runs in the Lux stockings!"



"THAT'S WHY we all use Lux now—it's such an easy way to cut down stocking bills. It takes only 2 minutes, and when you save elasticity with Lux, stockings not only *wear* better but *fit* better. Keep their color and look smoother, too."

Beauty Expert  
says, "Use Lux  
for Dishes"

"It's beauty care for hands—that's why we urge women who do their own work to use Lux for dishes. It never dries the hands as ordinary soaps often do."

Gladys Perry (With Charles of the Ritz, N. Y.)

## LUX *saves stocking elasticity*



# QUICK, PURE SUDS in lukewarm water



## keep baby's "undies" soft as down

Could anything be a surer test of soap than baby's little silk-and-wool shirts! Washed every day, yet they *must not* shrink and stiffen . . . they *must not* hold any harsh irritant to harm baby's skin! Try Ivory Snow for baby's washing. See what beautiful pure suds you get instantly in LUKEWARM WATER. See how soft and sweet and comfortable they keep baby's clothes.

Ivory Snow is a new, improved kind of soap for fine fabrics—made to dissolve without hot water. You can start with the lukewarm water that is SAFE for silks and wools and colors. For Ivory Snow is not cut into flat flakes, but BLOWN fine as drift-snow. It melts like snow, yet each tiny particle is packed full of rich, smooth, pure Ivory suds. You'll have no trouble rinsing Ivory Snow—no trouble with soap spots—because it dissolves *thoroughly*. It

has no flat pieces that can stick to fabrics.

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## Why Charles Farrell Is Parting from Janet Gaynor

(Continued from page 41)

romance-hungry world, appraised his career to date—put knowing fingers on faults and virtues, and arrived at basic and sound conclusions about himself. He discussed the situation without rancor, with an objective logic that augurs well not only for his material future, but for that spiritual quality which devout audiences have long since detected.

### Janet Sees His Viewpoint

"BOTH Janet and I recognize that our double-harness in pictures has unquestionably done an infinite amount of harm to me. For no two players can receive equally important rôles in picture after picture. It was my misfortune to get the lesser rôles—to be, after a fashion, the sacrifice to the startling charm, to the great genius that are Janet's.

"Her rôles were tailored for her—they were wistful, romantic—suitable to her delicate and individual talent. But in the very beginning she had the foresight to demand that special attention. She realized that greatness cannot continue or endure without great rôles. She went to the mat with the studio on that very point, and since then she has unfailingly scored at the box-office with typical Gaynor rôles.

"But I, who had made my success in vital character parts, accepted dressed-up rôles, lacking in stamina and vitality—rôles that gave me nothing to do. The sad part of it is that these are the most difficult assignments, for they rarely have the redeeming virtues of telling scenes or even memorable moments.

"Instead of building gradually to a climax of achievement, I found myself departing with each picture from the high standard of *Chico*. I waited with growing desperation for one good picture that might take its place with 'Seventh Heaven'—just one rôle that would help me regain lost ground.

"I suddenly realized that meekness was not a virtue. That the time had come for rebellion. I began to refuse to do rôles. I objected to 'Wild Girl,' but eventually agreed to go into it. And when the studio was stuck for a lead in 'Tess of the Storm Country,' weeks after I had declared myself not at all pleased with it, I was magnanimous and went into it so that production would not be delayed. I had a faint hope that I would be rewarded with a really bang-up picture. But I was soon disillusioned—and when I discovered that I would continue to be either background for Janet or a name in weak pictures, I asked for my release.

### Tells of Their Friendship

"CERTAINLY, I couldn't expect Janet to risk one bit of her prestige for me. She had worked too long and too hard for her position—no one knows that better than I do. For there exists between us not only a brother-and-sister affection, but the admiring friendship of two people who have gone through the mill together. We have shared struggles and heartaches, disappointments and hopes. We understand each other—even to the problems that have arisen from our close comradeship. We don't misinterpret motives or each other's ambitions. There is a very solid, a very lasting, a very beautiful bond between us. As a matter of fact, I don't know another team in pictures who have maintained a continuously amicable relationship. But that is because we have always played square with each other.

"A recent incident is a case in point. When the studio was choosing the all-star



cast for 'State Fair,' Janet felt that it would detract from the strength of the picture if we were cast opposite each other—that it would kill the suspense in the plot. She told the studio executives so and offered to step out of the cast if they wanted me in it. She tried to reach me by telephone to tell me what she was going to do. I was not in town, and when I returned she called me immediately to explain what she had done—before anyone else could break the news to me. That straightforward way of doing things is characteristic of Janet. I understood her viewpoint and agreed with her. But I stepped out, instead. Lew Ayres got the part.

"I've known for a long time that I would never be great, co-starred with Janet. She realizes as vividly as I do that our playing together consistently has stunted my artistic growth. But assuredly, it was not her fault. It was unfortunate that I found myself in the anomalous position of trying to maintain my popularity in flaccid and meaningless rôles. I want to do rôles that have the flavor of a younger edition of Will Rogers—characters that are romantic in essence, but vital enough to be human, according to modern standards.

#### His Great Ambition

"NOW I shall be free to choose and discard—to keep faith with the public, which expects a certain merit of me. I hope I shall have an opportunity to show the audiences who have gone to see me all these years, no matter what the picture might have been, that their loyalty has not been misplaced. Certainly, I'll do my level best to prove that in 'Old Ironsides' and in 'Seventh Heaven' they saw the real Charles Farrell.

"Personal considerations, even the wrench attendant to leaving a studio where you've been a long time, fade into insignificance when a career is at stake. To an actor, nothing is so important as acting. Nothing holds the thrill of a meaty rôle satisfyingly done. It becomes the beginning and end of existence—almost the only reason for living. When you no longer feel that way about your job, you might just as well become a night watchman or go in for collecting stamps on a small scale. There must be a rosy glow about the future—not that hopeless feeling that your best picture is behind you.

"I suppose if I had made my last pictures—essentially pleasant and inconsequential, at the beginning of my career—and then ascended to my best ones, which came right at first—I would have been completely satisfied with myself and infinitely happier. But the knowledge that you're simply marking time—that there is no end in sight of that standing-still period—corrodes a man's soul. It robs him of assurance, of the desire to fight, of hope—even of purpose.

"There is no such thing as rising above a poor play or a weak rôle. It is axiomatic in the film business that a star needs good rôles in good plays to maintain box-office appeal. I would rather have second parts of worth, than so-called star parts minus the bone and fiber of reality.

#### His Idea of What You Want

"PEOPLE go to the theatre to be amused, to be stimulated, to take a holiday from everyday emotions. They have a right to expect certain things of the individual stars. They want to see Charles Farrell as a character with a veneer of badness, but with a below-the-surface goodness of which they are conscious every moment. When I disappoint them in their expectations, then I feel I have broken the covenant I made with them when their approval made me a star."

Charles Farrell was wise enough and keen enough to see artistic oblivion staring him in

(Continued on page 71)

**no revealing outlines . . .  
but the same thickness,  
the same protective area**

## the new Phantom<sup>★</sup> Kotex

SANITARY NAPKIN  
(U. S. Pat. No. 1,857,854)

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#### HOW SHALL I TELL MY DAUGHTER?

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# Ten Stars Tell Why They Don't Marry

(Continued from page 19)

girl happy. You have no right to marry unless you can do the things that are necessary for the success of the contract."

He does not want (he thinks) to marry a girl who is "in the profession." Most of them, I found, feel the same way. Joel wants marriage in the good-old-fashioned sense of the term. The man will be the head of the house. He will earn the living and provide the means for keeping the thing on an even keel. And he feels that he cannot afford to marry—now.

### Phil Can't Forfeit Freedom

PHILLIPS HOLMES says that it is all a matter of budgeting. "You make budgets concerning your finances. Why not concerning your life? I want to be married. I want it very much. But my budget won't permit. I don't mean a financial budget at all. I could, I suppose, take a wife and support her properly now. It's my mental budget. You see, my upbringing has made me mentally independent. I have worked by myself, I am still doing it. I have a long way to go and a lot to do. I need to do it by myself, without thought of anyone else—now. If I had to share my ambitions, my purposes, make compromises, it would do something to me!"

"Besides, I want marriage to be permanent—to last forever. A marriage ought to found something. Do you know what I mean? A family, with traditions, children. Grandchildren, for goodness' sake! A house—a big, solid one—with an attic and a cellar. A family with a family feeling—that feeling of being together and belonging. There are keepsakes in that family. Old diplomas and dried-up wedding bouquets and baby shoes. It sounds sentimental, but that's how I feel about it. You can't do that in Hollywood. Everything here is so darned transient, so expedient, so arranged for immediate commercial advantage! You don't build homes—real ones—that way."

"Then there is this ego thing. My ego seems to have learned to depend upon itself. I am afraid, now, to let another equally important ego interfere with it. That's what I mean by mental budgeting. I can't spare enough of myself—yet!"

### Cary Afraid It Wouldn't Last

CARY GRANT objects to marriage in general—and Hollywood marriage in particular.

"Public opinion wrecks it," he pronounced. "There is no way of avoiding it, either. An actor can't afford to ignore public opinion. It is jealous of you and it makes prisoners of you. It lays down rules for you, and if you do not follow them—well, it can destroy you."

"You must, when you marry, according to this arbitrary dictator, take an elaborate honeymoon. You must establish and support a home on a certain scale, drive certain kinds of cars, give certain types of parties—or else public opinion brands you as mean or unsuccessful (which is worse). Gossip—mostly in the public prints—tells your wife that you are amorously interested in the leading woman in your current picture, or the same gossip tells you that your wife has been casting eyes at this director or at that handsome young male star. These things, however unfounded, do not make for domestic complacency or peace!"

"Then, even if you can survive this outside interference, there are things that all married people do that are not fair. When a man marries, he insists, stupidly enough, upon worshiping an impossible ideal. Women do it, too. The beloved one becoming uncomfortable upon that chill, un-

familiar pedestal, tries to climb down after a while and be just a normal, fallible human being. The lover is appalled and keeps trying to push her back. A pedestal is a most uncomfortable spot! You marry one sort of person and begin immediately to try to make her over into another sort of person, in accordance with your own ideas. It's a sort of property thing, I suppose. You think, 'I own this. Now, what can I do to improve it?' But the person resents—and properly—being thus improved! Oh, no! Marriage, as I have observed it, looks entirely too difficult!"

### Walter Fears a "Casual" Union

WALTER BYRON doesn't like marriage as he observes it, either. I met him one afternoon in a drive-in sandwich stand. He brought his tray to my car and we munched barbecued pork-on-toast and discussed (I forget why) marriage.

"How can they?" he inquired, bitterly, between munches. "How can they love and marry and live together—and then separate and divorce and go right on seeing each other at parties, dancing together at night-clubs, sitting next to one another at dinner parties? If they ever cared for each other, felt the bitterness that comes when love dies—how could they be so casual? The whole thing, nowadays, is so casual! Nobody works at it. Nobody, apparently, cares or expects to make a success of it. Marriage is a passing thing. That's why I don't marry. I couldn't go into it on that basis. And that, it seems, is the only basis upon which anyone goes into it at all—now! It isn't just in Hollywood. It's that way everywhere. I don't want any of it—like that!"

Randolph Scott says, "Marriage probably works better in other places than it does here. I have wanted terribly to marry twice in my life. I have tried desperately to persuade two different girls to have me. Both of those times were before I had got any sort of start in pictures."

"It would be silly of me to say that I might not get into the same state of mind again. But—I hope that I shan't. I don't like what I see of marriage in picture circles. There is too much against it. By the very nature of pictures, we who work in them are constantly concerned with sex. We think about it, theorize about it, emphasize it all day long in the mere course of earning our livings. It is an unhealthy emphasis. We are too much concerned with it. Besides that, there is a free-and-easy code of behavior in show circles—which does not make for domestic security!"

### Two Boys Avoiding Unhappiness

"I SHOULD hate to marry a professional woman because I should almost certainly be jealous of her. On the other hand, a non-professional woman, married to an actor, must be unhappy and uncomfortable a lot of the time because she feels left out—even of conversations. There is no other place in the world where people talk shop as persistently and as boringly (to outsiders) as they do in Hollywood. No one ever discusses anything except pictures. That is horrible for a person who is not concerned with them, herself. No, I don't see how I could make a success of marriage, no matter who the girl was—as long as I remained in pictures. And, as things look now, I had better stay in them for a good, long while if I want to make a living!"

Eric Linden has a personal and intimate bitterness about marriage. His father disappeared when Eric was two years old. After that, things were difficult for a long,



long time. Not only that, but Eric saw marital failure and discontent all around him. He is convinced that there is something fundamentally wrong with marriage, as an institution. He lives now with his mother, who looks after him in the tender, clinging, absorbed way that mothers look after only sons. Eric is, at heart, pretty domestic. Recently, he bought a shack in the hills above Hollywood. Just a shack. He has had a beautiful time, re-building it, making it over, himself. It is going to be Home for Eric and his mother.

"There will be no love-at-first-sight in my life!" he announces firmly. "I know too much about it. I doubt whether there will be love—important love—in my life at all. I don't believe in it. Mostly it is just somebody trying to get something from someone else—for nothing. To take and take—and to give as little as possible!"

A disillusioned young man! He will probably be converted.

### Ramon Can't Find Right Girl

**R**AMON NOVARRO says that he has not married because he has the old-fashioned, romantic, Latin ideas about the thing. And they do not seem to fit in Hollywood. Ramon is devoutly religious and his creed does not permit divorce if the thing seems not to be a success. Marriage, for Ramon, would be forever and ever. "I want an old-fashioned girl with old-fashioned ideas"—ideas about the Head of the house, about fidelity, loyalty, spiritual communion, mutual interests—things that so many girls don't seem to bother their heads about these days. Ramon intends to marry some day. "But I want it to be a serious business, with an air of permanence about it. And I see no prospects of that in Hollywood."

Gavin Gordon has been in love. Completely, devastatingly, hopelessly. He thinks that it will not happen to him again—just like that. He hopes some day, in the far distant future, to marry. But not now. "I hope that when I do marry, it will be on some basis of friendship and companionship, a basis of understanding and tolerance and mutual interests. Someone with whom I can have fun. But not now. . . ."

### Buddy Can't Pick Just One

**B**UDDY ROGERS says that marriage simply does not appeal to him. "In the first place, I seem to be so darned *fickle*!" he admits. "First I like one girl and sometimes I think I have found Her. Then, the week after, I meet someone else who seems twice as attractive. And that has gone on until I should be afraid to trust myself to marry anybody. I mean—I'm nearly thirty years old and if I were capable of 'settling to one,' you'd think I'd have found it out by now. The truth is, I'm afraid of the 'blessed state'!"

"Maybe I'll turn out to be like a cautious uncle of mine—who courted a girl for twenty years before he plucked up courage to ask her to marry him. 'You can't be too careful. . . .' he used to say, shaking his head over the terrible risk of matrimony."

"I haven't even any particular preferences in girls. I like blondes, brunettes, redheads and all the shades in between. And thinking it over, I don't know any married people—any at all!—whom I envy. None of the couples I know seem to be any too happy. I'm just plain afraid of matrimony!"

Hollywood bachelors, you see, are pretty determined about staying single. Their reasons vary. Surrounded with beautiful women, they cling to their freedom with a curious and interesting persistence. I'll bet you a nickel that not four of these ten will marry within the next two years. They are too cynical about the thing. But all of them will marry some time. . . .



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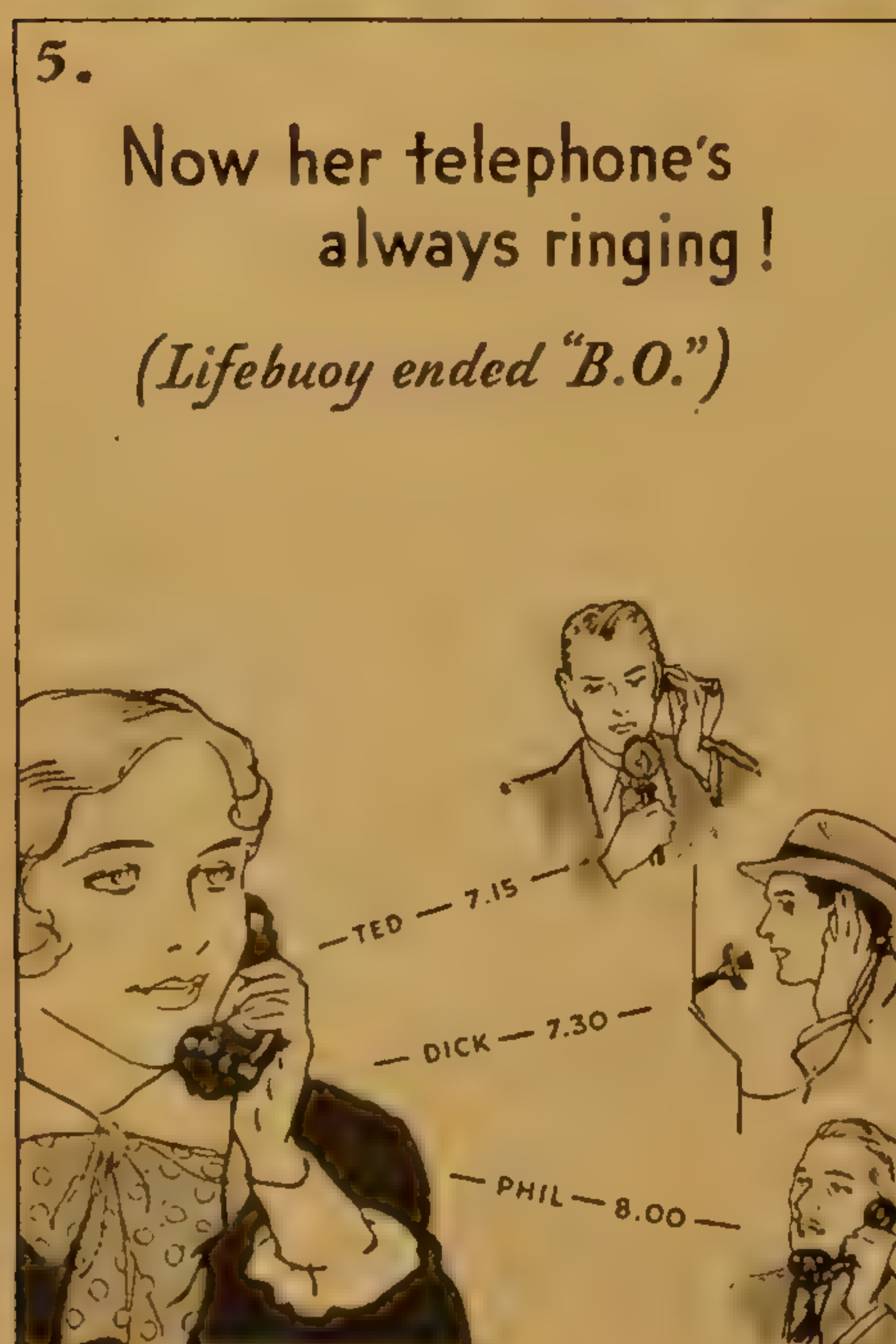
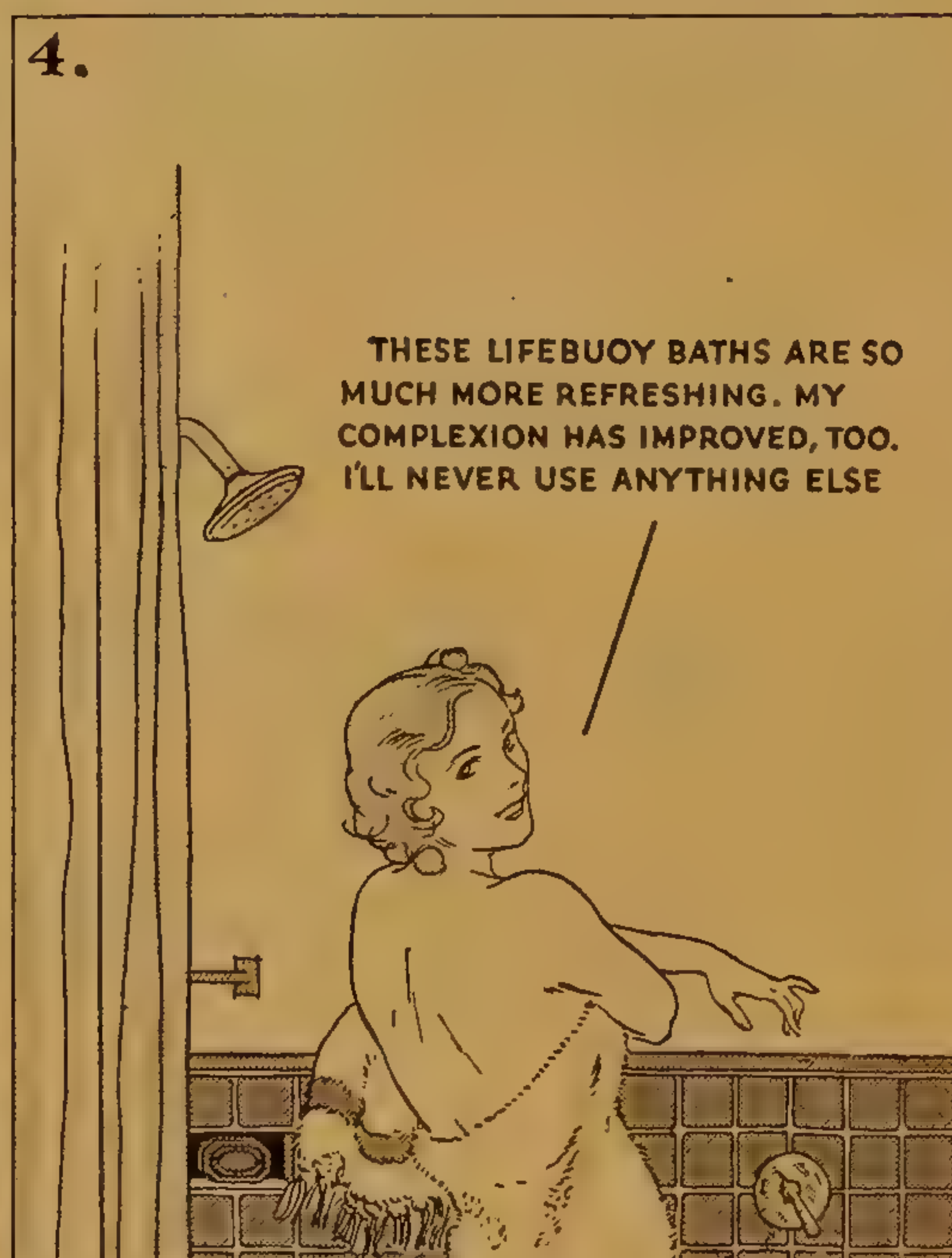
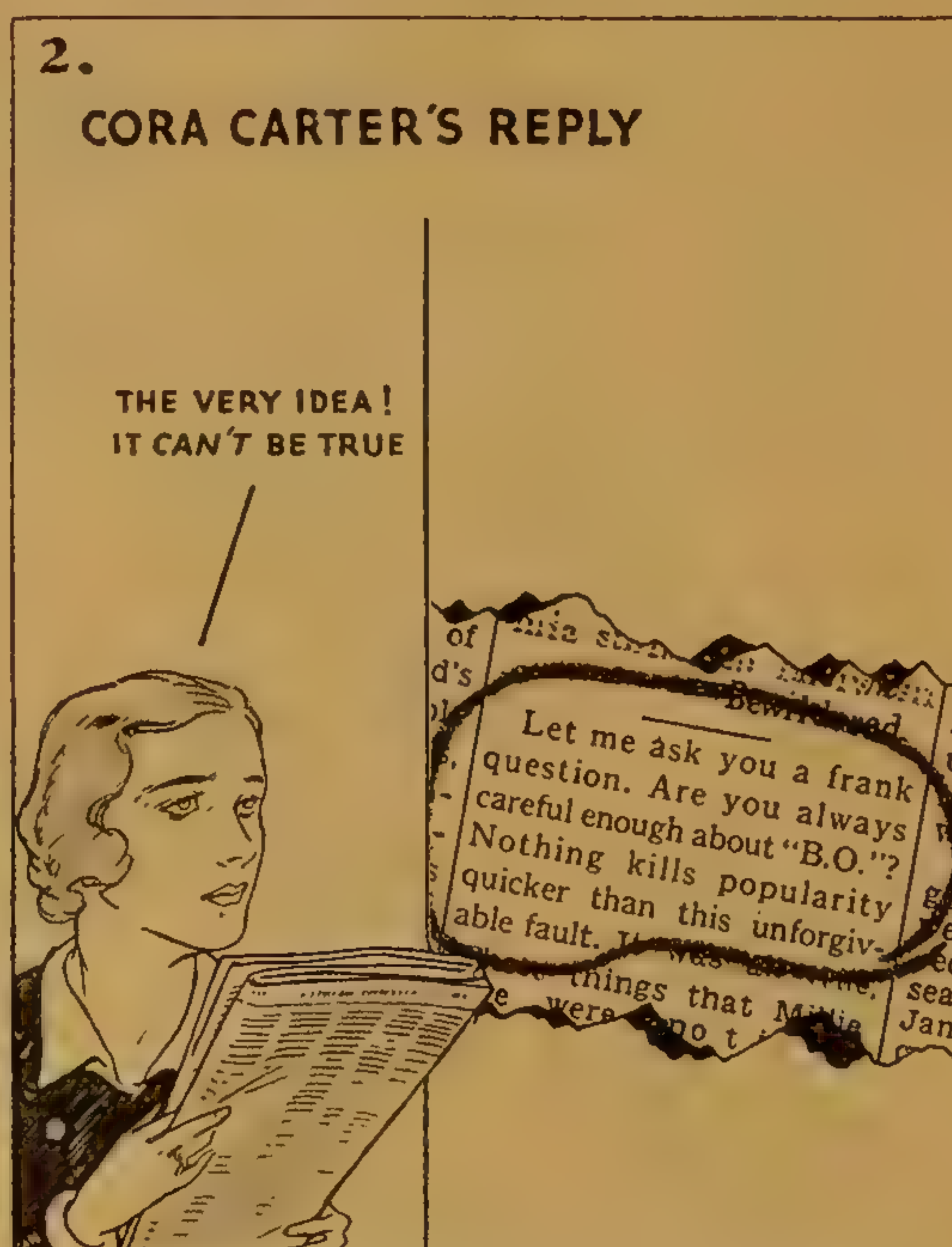
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# Pepsodent Antiseptic



# A HINT FROM THE "HEART" EDITOR *by Timmins*



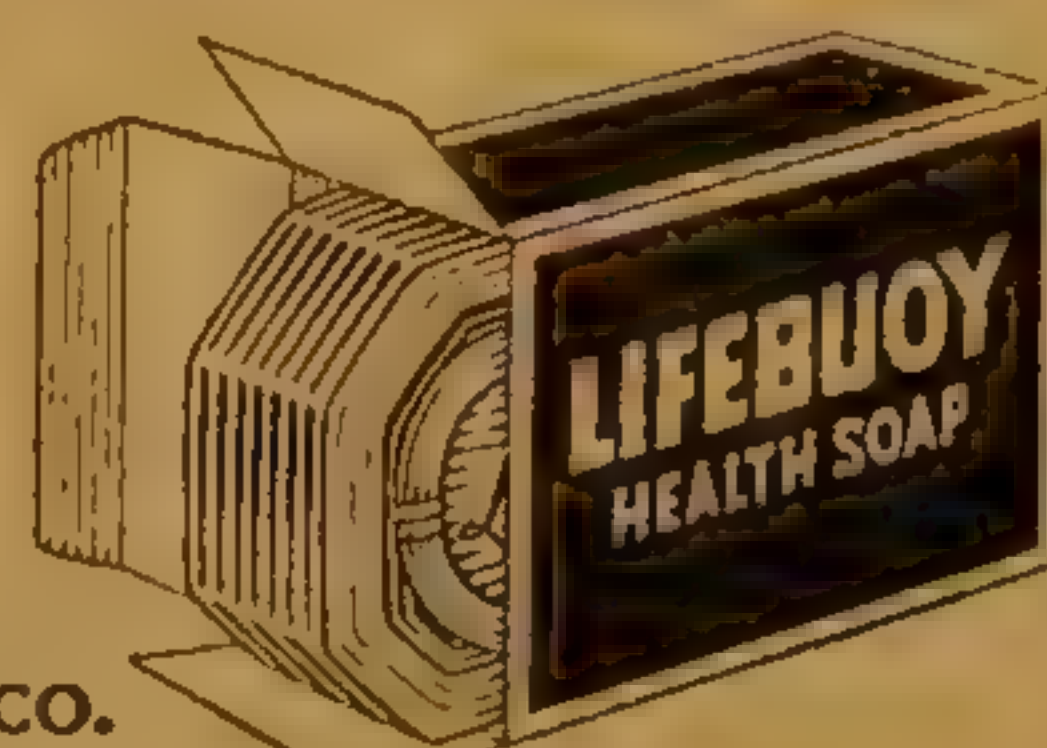
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## Looking Them Over

(Continued from page 26)

are returning from the Riviera . . . Josephine Dunn (remember her?) is in New York, where she has a small part in the stage hit, "Take a Chance" . . . Clara Bow, now touring Europe with hubby Rex Bell, will make three more pictures (one for Fox, two for Sam Rork—to whom she is under contract) before she retires to direct Mr. Bell . . .

CLARA and Rex are vacationing for six months, which should do something toward silencing the divorce rumors about them. When Clara took the train alone for New York, two weeks before Rex left, the gossip hounds were practically certain that trouble was brewing. From New York Clara merely laughed at the reports. "I'm not even bothering to deny them," she said. "Why can't people leave us alone?"

BILLIE BURKE and David Burton (the director) are pretty busy denying that they are planning wedding bells . . . but that doesn't stop talk along that line by the studio natives.

Billie Burke, widow of Ziegfeld, is one of the most loved and respected women in movietown and if it is true that some new happiness has come into her life, then she has the most sincere good wishes of hundreds of her co-workers, who understand how gamely she has "carried on" to support herself and her daughter, Patricia.

PRACTICALLY every eligible young man on the Paramount lot has a romantic feeling for that certain very blonde and very lovely young lady, Virginia Cherrill. First, George Raft appeared to be Head Man. And then Cary Grant and Randolph

(Continued on page 80)



Looks like a bad case of puppy love. Johnny Weissmuller is teaching Lupe Velez how to ride a bicycle at Palm Springs, which is famous for its romances!



## Cagney Answers 21 Big Questions

(Continued from page 23)

who likes to talk among a group of deaf people."

17. Which of your leading ladies have you most enjoyed working with, and why?

"I must answer from the viewpoint of business, and not with the involvement of personal friendship. I most enjoy working with girls like Mary Brian and Loretta Young, who are sweet, demure and charming and who thereby strengthen my own screen characterizations by means of contrast.

"Alice White was suggested for my most recent picture, but I preferred Miss Brian, because I feel that leading ladies such as Miss White, Joan Blondell and Ann Dvorak are too pert to contrast properly with my own type."

18. Do you like publicity?

"I like the right kind of publicity. But publicity can also be harmful. For example, I think exploitation of big salaries is bad; it cannot fail to create resentment in the mind of the public, particularly during the current period of readjustment from the depression.

"Motion picture salaries, as a rule, are ridiculously exaggerated by the time they become public property. I know an actor, for instance, who is paid eighty thousand dollars a year. But in every account I have read, he received from one hundred and fifty thousand to two hundred and seventy-five thousand dollars annually.

"This actor happens to be wise about money matters, but at the end of last year his net salary, after deduction of his agent's commission, his income tax and his studio expenses, was less than thirty-five thousand dollars—and that certainly is not an exorbitant salary for one of the most successful masculine stars in this business.

"Quotation of an actor's salary should correspond with announcement of a corporation's earnings. The earnings are the net amount of profit after deduction of operating costs. An actor's real salary is the net amount left after deduction of his extraordinary expenses from the amount paid him by his studio.

"Because of the publicity given my salary controversy with Warner Brothers, I have received thousands of begging letters from destitute persons everywhere. I don't earn one-tenth enough money to help them all. But those people probably think me a heel because I do not send them clothes or money."

19. Do you think the title of your new picture, "Hard to Handle," is in good taste?

"Sure! When I heard it, I laughed and liked 'Hard to Handle,' for it immediately associated itself with all the publicity that accompanied my recent one-man uprising. I think theatre audiences will laugh and like it, too."

20. What type of screen rôles do you prefer to play? What particular characterization is your ambition?

"I'd like to play varying rôles within the scope of my limited appearance and talent. There is one part that I dare not make public, because I will not be prepared to play it for two years—and I won't want someone else to beat me to it."

21. What will you do when your motion picture career is finished?

"I will probably live a diversified life. I intend to travel to every part of the world. I will interest myself in the study of economics applicable to governmental affairs. With sufficient money invested to protect me from political enemies, I should like to plunge deeply into state affairs. I might be able to put up enough fight to accomplish a few good results."

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TREATMENT"



"I was furious  
at first *and then*

... well, my curiosity got the better of me. I heard these women saying that *they* did all their own work, too, but they kept their hands daintily white by using Lux in the dishpan!

"Of course I've always used Lux for fine things. Next day I started right in using it for dishes, too.

"In a few days all that dishpan redness had disappeared! Lux doesn't dry my skin as ordinary soaps do. Its quick suds get dishes clean in no time. Since a big box of Lux does my dishes for a month, it's the most inexpensive beauty care I ever heard of."

LUX  
for dishes  
*lovely hands  
for 1¢ a day*



## James Murray Wins His Fight to Come Back

(Continued from page 44)

world that it took some tough breaks and some hard knocks to do it.

Years ago, when I was a newspaper reporter, I had myself sentenced to one of California's prison camps to get material for a series of articles exposing their horrors—and I can sincerely say that it requires real "guts" to serve a sentence in one of these road gangs and come out with a bright outlook and a hopeful heart. Yet that is what Murray has done. In fact, he says that the term he spent in the prison camp in the San Bernardino Mountains is mainly responsible for his comeback.

### How It All Happened

TO begin at the beginning, this is James Murray's story, as he, himself, related it to me:

"I had come out here to Hollywood, hoping to make a name for myself. I kicked around, doing extra work for some time, and then began to get a few bits. Things came easier then and I soon found myself climbing along at a fair rate of speed. When I began to make money, I found myself surrounded by lots of friends, who gladly joined in the celebrations that followed each engagement or the completion of a picture. It was 'easy come, easy go—and the elbow bent' on all occasions. Oh, it was fine for a while. I thought it was great stuff to have a gang around me who patted me on the back and celebrated with me!

"And then I landed the lead in 'The Crowd' and thought that I had arrived. But the cup that allegedly cheers had got such a hold on me that I couldn't stop—or thought I couldn't. Soon it began to be noised about that I was indulging too much. It was true, and producers lost faith in me. I drank more and more, and the fair-weather friends drank with me. I am not blaming them. I should have known better. Finally, I couldn't get a job at all. A few of my real friends tried to help me throw off the habit. They couldn't. So I wound up in the Los Angeles County Jail.

"Boy, what a jolt that was! Looking through the bars gives you a funny feeling. I'll never forget the shock I got when I realized soberly where I was. Two weeks of jail had me doing a lot of thinking. And then I was transferred to the prison camp at Big Pine.

### Wondered How He'd Change

"IT was a long ride on a county truck up to the prison camp, and I did a lot of wondering on the way up through the winding mountain roads. It was before Paul Muni and Richard Dix had shown life in a Chain Gang on the screen, but I had heard about these prison camps—how they beat you, fed you rotten food, worked you until you dropped from exhaustion. I carried a little mirror in my pocket. I took it out and looked at the face that James Murray's had become, bloated and reddened, eyes blood-shot and watery. What would it look like when I got out of prison camp? I wondered.

"But the smell of the pine trees at the timber line was the breath of a new world. I looked back to the valley. Hollywood and the studios were receding far below. I made up my mind that when I went down these mountains again, I would be a new Jimmy Murray—that I would show the world that I could take it, that prison camp would make me, not break me.

"On arrival, I found that my companions were pickpockets, hold-up artists, swindlers, thieves—all kinds of men of a type I had never seen. And when we turned out for

work the first morning, I found a bunch of bootleggers tramping beside me—all of us garbed in the same jail clothes. What a laugh! Here was I in jail with bootleggers—and I was there because of bootleggers!

"To my surprise, the food was good. Plain, but plenty of it, and wholesome. Good for me. No whipped cream on top of pie there. I had soup and beans and potatoes and meat and bread and coffee. To bed at nine o'clock. Up at six in the morning. To work at seven o'clock. One hour for the noon-day meal. Work until five in the afternoon. That was the schedule—and for a time it was tough on my flabby movie muscles.

### The Work That Remade Him

"THE Los Angeles County Playground is located at Big Pine. It was our job to keep it cleaned up and properly massaged, as we used to say. We gathered up all the empty tin cans, old papers, bread crusts and other refuse left by the picnickers. We raked and swept the floor of the whole darned forest area. The work was not too hard until they put us on the job of helping to build the great ski-jump. That was a job.

"For weeks we toiled at that and when it was completed we were as proud of it as are the natives of California. But we darned near froze during the last part of the building. At several thousand feet above sea level, it gets *cold*. When the wind swept through the bare trees and slammed masses of snow down the back of our necks, we knew that it was winter, and the axe handles got mighty cold. But by then I was in marvelous physical shape. I felt more and more each day that I would be able to stage a comeback when I got out.

"And let me say that I owe it to a darling little girl that I have made that comeback. While the fair-weather, or rather, fair-liquor friends faded from the picture when I landed in the prison camp, Marion Sayers stuck. She told me that she loved me—and she proved it. I'll say she did!

"The first Sunday I was at the prison camp, I sat back with a heavy heart as I saw the wives and the friends of other prisoners arriving at the camp for the weekly visit. I expected to pass a lonely day. And then—I'll never forget it—Marion came beaming into camp, bringing the Sunday papers, candy and fruit and a cheerful line. She told me she would stick, and she stuck. She came to see me every Sunday. She had faith in Jimmy Murray—and I made up my mind that he should not fail her."

### The Long Road Back

AFTER four months in the prison camp, Murray was released on parole. He returned to Hollywood with high hopes. And then, just as in the story books, Murray and Marion were married. Murray had no job, he was broke and was looked upon with suspicion by the studios. But Marion Sayers was working in Sennett pictures, and she loved this boy. They took a modest apartment in a quiet section of Hollywood and Murray started on the comeback trail. It was long and discouraging.

"Then things changed," says Murray. "William Wellman, the director, is the man who made my new start in pictures possible. He was going to direct 'Common Ground,' later changed to 'Frisco Jenny,' for Warners. He wanted me for the male lead, and he talked and talked and finally was able to persuade the powers-that-be to give me a chance. Then Warners signed me on a seven-year contract. Was I happy!"



ued  
lon  
paa







# Why CHARLES FARRELL is *Parting* from Janet Gaynor

By SONIA LEE



Phyfe

**C**HARLES FARRELL and Winfield Sheehan, boss of Fox Studios, stood with their arms around each other's shoulders in the executive offices.

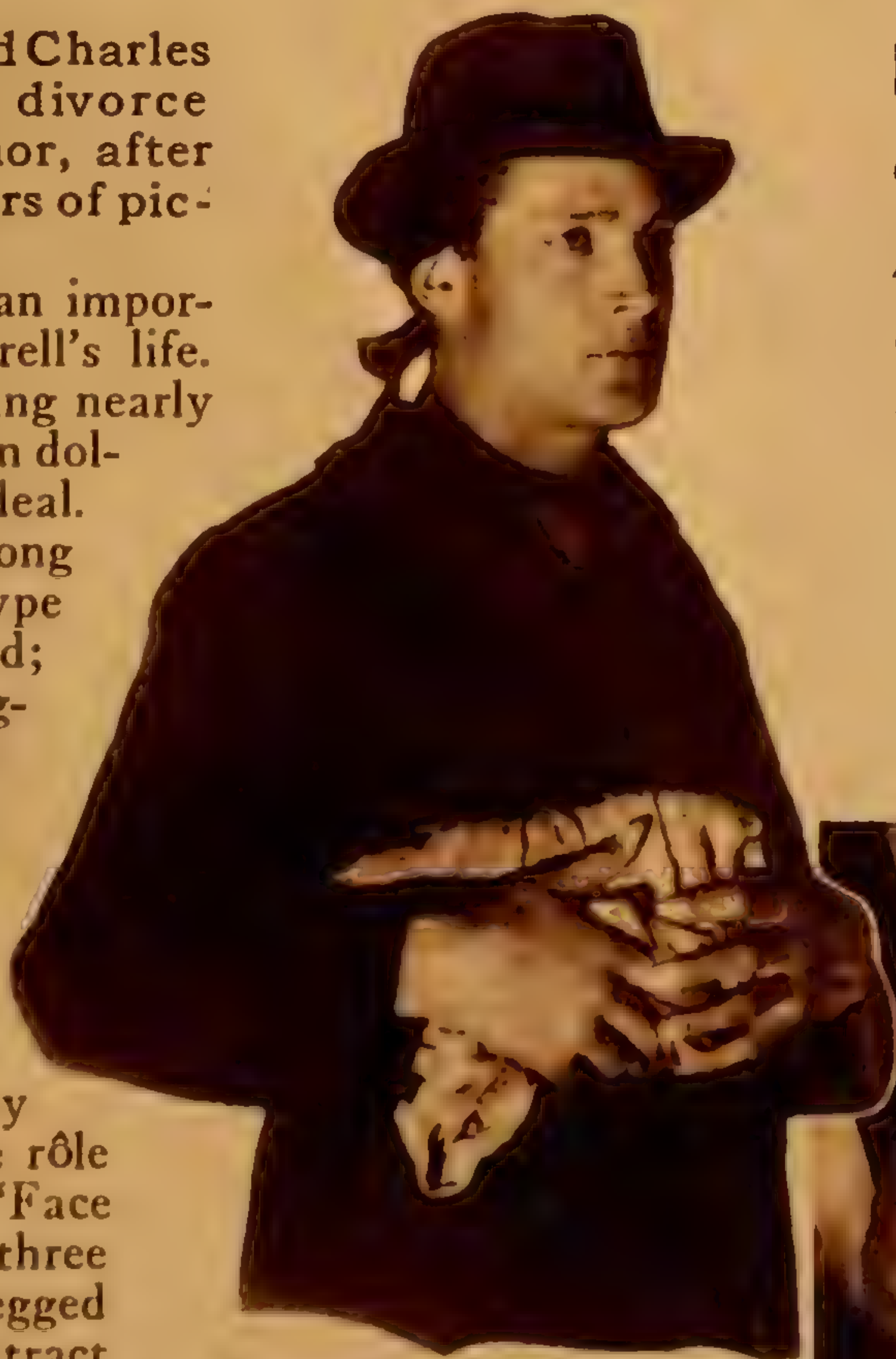
"You're leaving us now, Charlie," Mr. Sheehan told him. "But you'll be back."

And this marked Charles Farrell's screen divorce from Janet Gaynor, after five and a half years of pictorial marriage.

It marked, too, an important phase in Farrell's life. For he was sacrificing nearly a quarter of a million dollars to gratify an ideal. It was the end of a long struggle for the type of rôles he wanted; failing in that struggle, Farrell had asked for his release from his contract, which still had nearly two years to run.

For three weeks he had steadfastly refused to play the rôle assigned him in "Face in the Sky." For three weeks he had begged to have his contract abrogated so that he might be free to choose his future rôles.

"No actor can rise above a series of mediocre rôles! No actor can be constantly teamed with another star, particularly when that star is Janet Gaynor, without risking artistic suicide!"



Remember Charles Farrell in "Old Ironsides" (above) and in "Seventh Heaven," with Janet Gaynor (right)? Of course, you do! He's striking out alone in the hope of finding more pictures like these

The most famous of all screen sweethearts take separate roads after five and a half years of sharing success. And they are parting friends, for Janet understands why Charlie wants to be on his own now—as you will, too, after reading what he says



Thus, Charles Farrell, the immortal *Chico* of "Seventh Heaven" and one of the first ten box-office stars to-day, tersely summarized his dissatisfactions, which terminated with his request for a release from his Fox contract. A thoughtful, nerve-rested Charles Farrell, but with that same arresting and vibrant charm that has intrigued  
(Continued on



# The Headline Career of "THE ROYAL FAMILY"

## Ethel, Lionel and John Barrymore

### 1927-1932

As Compiled by  
MURIEL BABCOCK

**N**EVER identified in the public prints with any scandal, the Barrymores have yet managed, through force of their colorful, dramatic, zestful personalities, to keep their names consistently on Page One of the dailies.

Glance over their "headline career," and you will note they are always—despite Ethel's tongue lashings of the critics, John's fist fights, Lionel's failure to own a dress suit for a formal Academy dinner—"The Royal Family," regal, dignified, independent, powerful. And seldom have the headline writers—an impudent, sensation-seeking crew, usually—failed to treat them with a certain respect due their positions as members of a "Royal Family."

The headlines of the past half-dozen years, in which their careers have become identified with Hollywood and motion pictures, are particularly interesting in showing their character changes. Those about John, a seething, restless person in his younger days, show him growing increasingly domesticated with babies, christenings, family parties. Ethel reveal a woman fighting on and on for the



Longworth

Above, *The Infanta*, on which John Gets Away From It All



John Barrymore made love to Dolores Costello realistically in "When a Man Loves." Their romance began in "The Sea Beast"



C. S. Bull



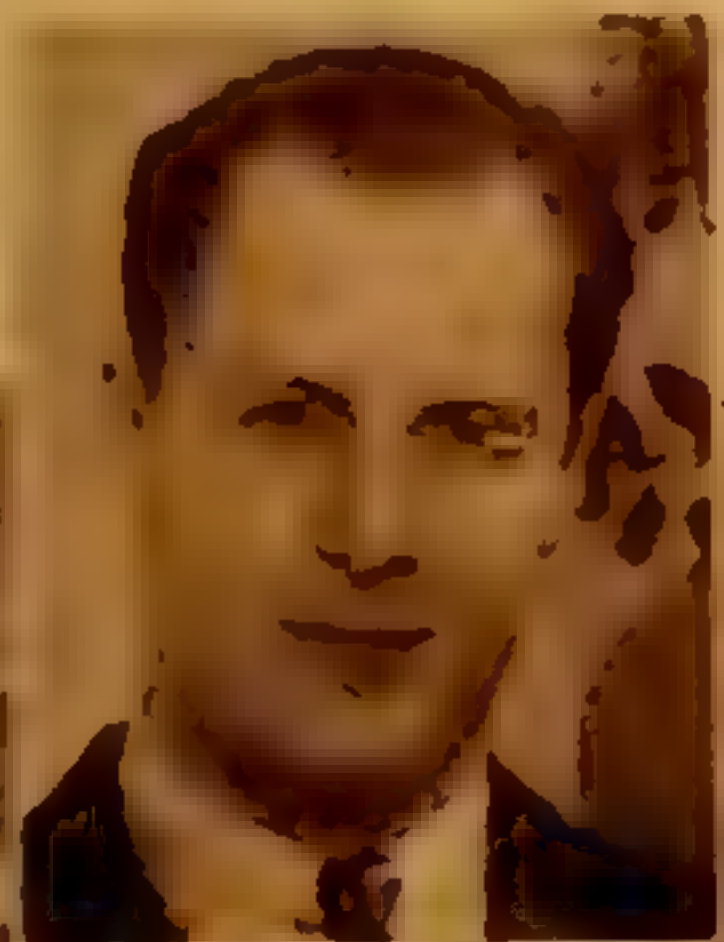
theatre, her career, a great future for her family of three growing children. Lionel's give him increasing fame and increasing recognition in the world of art, although he is approaching the fifty-five year old mark.

Headlines of previous years told the tale of Lionel's rise on the stage; of his divorce from Doris McKee



Rankin, to whom he was married for seventeen years; of his marriage to Irene Fenwick, well-known stage actress. They told of Ethel's marriage to Russell Colt; of the birth of her three children, Ethel, Samuel and John Drew Colt; of her subsequent divorce; of her vari-

Right,  
Ethel's son,  
Samuel  
Colt



Above, John, Ethel and Lionel, with Tad Alexander, in "Rasputin and the Empress"—their first appearance together



Above, Lionel in "The Drums of Love"—which marked his conversion to films. Previously, he had made pictures only between stage plays

ous stage triumphs. They told of John's two early marriages, first to Catherine Harris, second to Michael Strange, playwright-actress by whom he had one child, a girl; of his great theatrical career, culminating in his magnificent performance in "Hamlet" in New York and London.

Skiping these and arriving at the year 1927, when Lionel followed John to Hollywood, you may begin to follow their contemporary headline career, say, with the item:

May 4, 1927—Mrs. Catherine Harris Orłowski, former wife of John Barrymore, divorced from John in 1918, dies in New York. Husband, Leon Orłowski, survives.

August 27, 1927—Lionel signs with D. W. Griffith to play rôle in "Drums of Love." Thinks new screen venture may be only temporary. Ethel says she will remain on Broadway and uphold the family traditions.

October 14, 1927—John buys director King Vidor's home in Beverly Hills and will move

(Continued on page 58.)



Summer, 1932 — the whole "Royal Family" gathers in Hollywood. Left to right, Mrs. Lionel Barrymore, John Drew Colt, Lionel, Ethel Barrymore Colt, Ethel with John, Jr., John and Dolores Costello Barrymore, with Dolores Ethel Mae, aged two





# JAMES MURRAY Wins His Fight to Come Back

By HAL HALL

This talented young Irishman, who scored such a hit in "The Crowd," and soon afterward hit the skids to oblivion, has won a fight few men ever do. He has rebuilt his health, conquered a habit, and is heading up the road to fame again. He gives the credit to "four months at hard labor" and to Marion Sayers (top right), who stayed by him!

CALIFORNIA boosters are proud of the fact that the highest ski-jump in the world is located in the San Bernardino Mountains, just a few hours' drive from Hollywood. And the thousands who have driven up to the Los Angeles County Playground at Big Pine, where the jump is located, have gazed in awe as the ski-riders soared into space from the dizzy height—without dreaming that a man who, a few years ago, was one of the most promising of the motion picture heroes had helped to build that ski-jump—and helped to build it in the garb of a prisoner, under the watchful eye of armed prison guards.

This man is James Murray, who became famous overnight when the silent picture "The Crowd," had its pre-



James Murray as a laborer in "Thunder"

mière—and soon afterward dropped from sight, from even the memory of many picture-makers and picture goers. Few knew that Murray had hit the skids that are slippery with liquor and had crashed down, down, down; still fewer know that for two years he has fought a battle such as few men can fight and win—a battle to overcome a habit, to build back a splendid body, and to convince producers that he is again the man he was before the fall.

James Murray has won his fight. He has come back to Hollywood and the motion picture profession. He is meeting with success; he has been signed by Warner Brothers-First National to a long-term contract. He is looking to the future with a new hope, through eyes that are no longer blurred with drink—and isn't ashamed to tell the

(Continued on page 70)



This was followed by the lead in "Bachelor Mothers," and then he was loaned to Columbia, where he played the male lead in "Air Hostess." He seems destined for the real career he once threw away.

"No more of the old-time, drinking friends," says Murray. "I learned my lesson. They are with you to help you while you have the bankroll—then they are gone, looking for another pal with a pay envelope. I have only one thought now—to make good for my own self-respect, for my wife who helped me, and for the producers who have shown faith in me and have given me another chance. My money goes into the bank now. My evenings are spent at home and quietly. They will be from now on. It took a session at Big Pine to do it, but it has been done."

Murray is a perfect physical specimen now—clear of eye, springy of step, with muscles solid as a well-trained athlete's, and with a laugh that is contagious. Just a handsome Irish boy, who, at thirty-three, has seen life as few ever see it. But the bitter dregs he has tasted have not spoiled him; they have made him more of a man. And he is in love with the little girl who stayed by him through his misfortune. She had a bit in the Cantor picture, "The Kid from Spain." Murray is prouder of that than of the fact he is making a successful comeback. That's the Irish.

## Why Charles Farrell Is Parting from Janet Gaynor

(Continued from page 65)

the face if he continued along the easy path of indifference. Many a star, lulled into semi-consciousness by a lucrative contract and the bulging weekly pay envelope, has refused to read the graphic warning that a series of uncharacteristic rôles usually writes on the wall—and another brilliant flame gutters and dies within the space of a few short months, which are eras in Hollywood reckoning.

"I was tired of seeing a distorted version of myself stalking around in strange full-dress clothes on the screen," says Charles Farrell. "I was tired of being a marionette pulled by queer little strings. I was tired of being a shadow boxer with my real self. It was high time for rebellion!"

"And so now I am on my own. I am just getting acquainted with myself—I have never been so alive in my life. For the first time in years I can do exactly as I please, every hour of the day. Everyone expected me to be depressed while I was making final arrangements for my release. On the contrary, I've never played a more consistent game of tennis. I thoroughly enjoy my daily French lessons, and my reunion with books I haven't opened in years. I am having an awakening. I am convinced that every actor ought to take stock of himself and his career on periodic occasions, so that he can get the proper perspective—and get back to the road he should travel.

"I am in no special hurry to make new affiliations. It may take me a month or possibly longer to get precisely the rôle I want, but I shan't make another picture until I do."

And when that rôle comes along, Charles Farrell hopes to pay his debt to a faithful public with an electrifying, a splendid performance—worthy of his *Chicot*

### Did You Know That—

While Charles Farrell is "going on his own," Janet Gaynor is about to make "Princess at Your Order"? And that her leading man will be Henri Garat, famous French star, who makes his American debut in this picture?

**\$1,000 couldn't have bought it—**



**FILM GOT IT FREE!**

## Most tooth troubles start in film

**W**HAT is this film that robs us of our teeth? A slippery, sticky coating formed by the *mucin* in saliva. It stains teeth yellow. It catches bits of food which soon decay. Yes, but that's not all! Film contains millions of tiny germs.

Some are rod-shaped, grouped in clusters. These are *decay* germs. As they live they give off *enzymes* that produce lactic acid. This lactic acid dissolves tooth enamel just as other acids eat holes in cloth. Other germs are linked with "trench mouth"—still others with *pyorrhea*.

### "What must I do to fight film?"

To fight film use Pepsodent instead of ordinary tooth pastes. Why? Because a tooth paste is only as good as its polishing material; not one bit better. The new polishing material in Pepsodent is one of the great discoveries of the day. Its power to remove every trace of film stain is revolutionary! Its notable distinction of being twice as soft as polishing materials in common use has gained wide recognition. Remember, the one safe way to fight film is to use the special film-removing tooth paste—Pepsodent—twice every day and to see your dentist at least twice a year.

### See how rapidly film forms on teeth



These teeth were absolutely free of film at 8 a. m. At noon—the film detector\* solution was applied and this is how they looked.

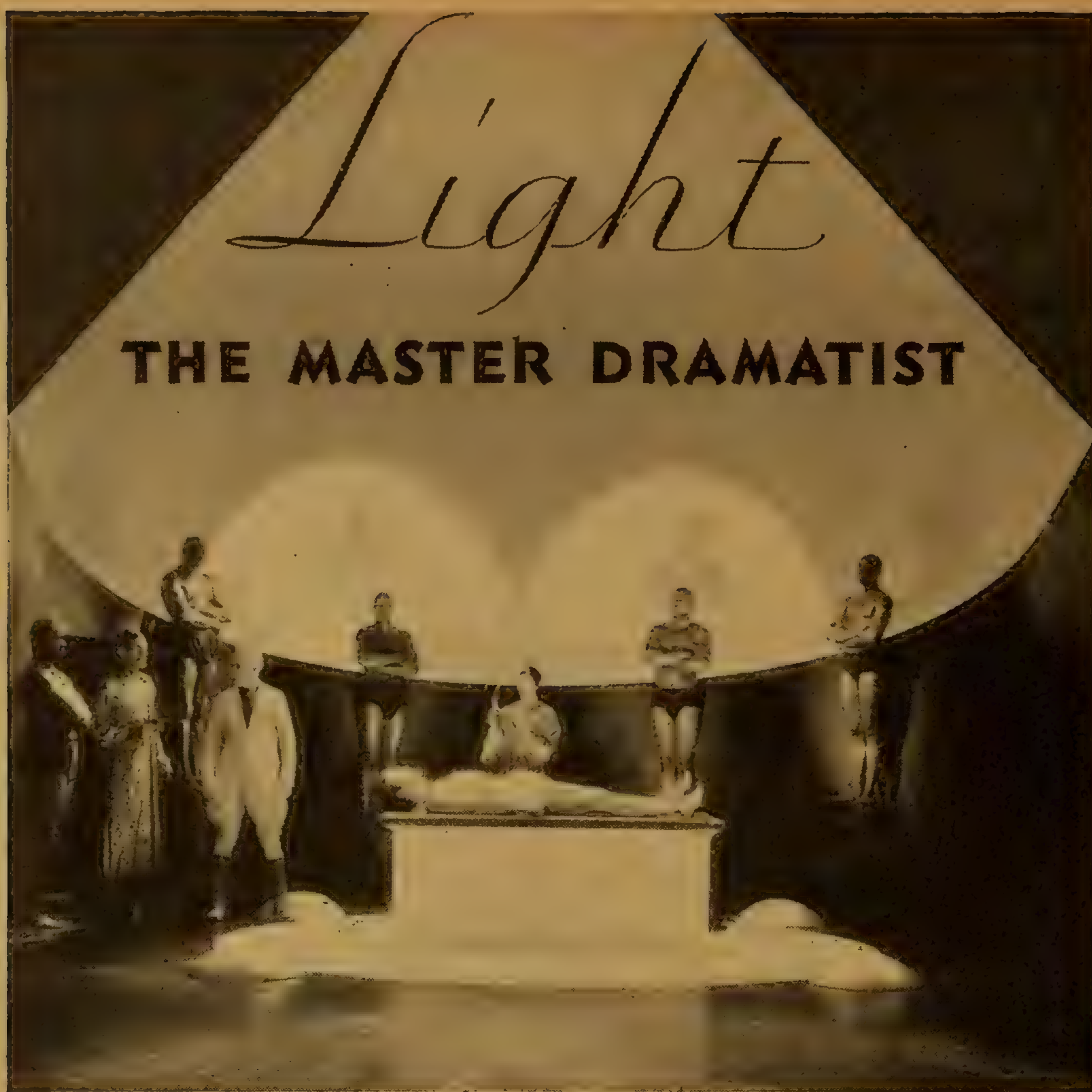
At 8 p. m.—the film detector\* shows still heavier deposits of film. Two-thirds of the tooth's surface is covered.

At 10 p. m.—these same teeth were brushed with Pepsodent. Note how thoroughly film has been removed.

\* A harmless fluid, used by dentists, which stains film so that the naked eye can see it.

**Pepsodent** — is the special film-removing tooth paste





• A Scene from "The Mask of Fu Manchu"—a Metro-Goldwyn-Mayer Production, featuring Boris Karloff, Karen Morley, Lewis Stone, Myrna Loy. •

A STRIKING EXAMPLE of modern motion picture lighting is shown above. See how light, like a master dramatist, deftly emphasizes the feeling of tenseness and heightens the thrill of this gripping situation.


Light is the thing that makes pictures. Nowhere in the world is the art of lighting more important than in the motion picture studio.

With millions at stake . . . Hollywood cannot afford to take chances with its lamps. They must be efficient. They must be dependable. They must give full volume of light

for the current they consume.

That is why so many of the fine pictures you see are made with the aid of General Electric MAZDA lamps. General Electric, through the research and inventions of its lighting laboratories, has led in the development of incandescent lamps for the "movies" just as it has led in the development of incandescent lamps for the home.



Follow the example of the motion picture lighting experts. Look for this mark  when you buy lamps. Then you will be sure of good light at low cost. General Electric Co., Nela Park, Cleveland, Ohio.

GENERAL  ELECTRIC  
MAZDA LAMPS

## You'll Soon Be Calling Him Sir George Arliss!

(Continued from page 51)

knighthood seemed certain for him then. A certain peer, however, just at that time, began a campaign in a newspaper he owned against English actors and actresses working in Hollywood. He mentioned no names, but it was obvious to the informed that his words were directed against George Arliss. And because a title is never bestowed upon anyone who is put before the public in an unfavorable light, even without reason, the King passed over Arliss' name on that year's Birthday Honors List.

### Honor Seems Certain Now

BUT this year, it appears, there will be no passing over. The most reliable sources in Buckingham Palace and the Lord Chamberlain's Office in London say that the names of Arliss and Noel Coward, author of "Private Lives" and "Cavalcade," are definitely on the list for approval.

What Arliss will do after he has been created a knight is a matter for conjecture and alarm. "I can rest then," he said, and I asked him if he meant that he would then retire.

"Who knows?" George Arliss said to me. "I am not so young as I was. And sometimes I find hard work a little trying. I like to potter. I like to go back home to England and get in my garden there and grub around." He made a motion with his hands, as though he were pressing his fingers into the soil, and the movement seemed incongruous under the glare of the Klieg lights.

I had been watching him making a scene from "The King's Vacation," his newest vehicle for Warner Brothers, out at the ranch at Los Indios. It seemed strange, and a trifle comic, to me that George Arliss should be playing in such a story now. "The King's Vacation" is something in the nature of a satire of royalty. The monarch of the piece, played superbly by Arliss, is one of these flighty royalties from a mythical kingdom, who tires of the conventional affairs of his state and decides to go out in search of excitement.

The excitement that he finds is intimately connected with women, and the scrapes he gets into are of the most awkward kind. I watched him in a scene with a maid who is supposed to have discovered his identity. It is essential that she keep her news a secret, and to make her do so George Arliss makes love to her.

It was a conventional comedy scene, an everyday setting, and yet Arliss carried it with all the confident suavity of his artistry. He soaked his lines full of new meanings and brought into his tones a lilt and a nuance that captured the imaginations of those who were watching.

### Will Knighthood Change Him?

I WONDERED if he would be so confident, so suave, so un-self-conscious when King George dubbed him a knight. And after I had told him the news I knew he would not. I knew that he would be as nervous as any schoolboy.

It is too early yet for forecasts, but I prophesy that Mr. and Mrs. Arliss (who plays with him in "The King's Vacation") will go to England on their annual trip a little later this year. Each year they go back, to London and then to their little house in the country where Arliss digs the garden and "potters around."

But this year there will be other things besides gardening to be done. There will be special court costumes to be fitted, special visits to the Lord Chamberlain to be made, a special ceremony to be attended—a ceremony that will be summed up the next day



in *The London Gazette*, official organ of Buckingham Palace, in the following words: "His Majesty, the King, last night graciously bestowed upon George Arliss, of Hollywood, California, in the United States of America, and London, England, a British subject, the title of Knight. Henceforth he will be known as Sir George Arliss."

And later, if the plans of George Black, the London theatrical manager, come to fruition, George Arliss will be asked to appear at the Royal Command Performance, given each year for the King at a famous vaudeville house. This is the famous theatrical event at which Charles Chaplin last year was invited to appear. He shocked London by refusing to do so. There is no doubt, however, that George Arliss will not turn down the invitation. The Grand Old Man knows the performance is given for charity, and when charity and his King invite him, the kind-hearted old actor would travel around the world to be there and do his bit.

It will be four months before the King's Birthday Honors are publicly announced. Until that time George Arliss must wait and work.

And when the announcements do come, I do not think there will be much change in the character of the man. He will be a little prouder, perhaps, and even a little more dignified than before. But he will remain the same kindly, genial, clever George Arliss that Hollywood has always known and always liked.

So, make way for Sir George!



Acme

May the Riches always be with us! Meet Irene Rich's athletic daughter, Frances, who is stepping ahead in the movies, too. She is Rex Bell's girl in "The Diamond Trail"

# New-type handkerchief wins nation!



## Disposable Tissues in place of germ-carrying handker- chiefs! Price now 25c

**K**LEENEX changed the handkerchief habits of a nation! Today one sees these health tissues everywhere. A new idea, startling, revolutionary—yet thousands instantly recognized the value of a *disposable* handkerchief.

Kleenex actually costs less than laundering . . . costs so little that each tissue may be used just once, then destroyed.

Kleenex is soft—positively downy of texture! Absorbent—many times more absorbent than cotton or linen! Always gentle. Always dry—for it's used but once.

Who, having tried this clean, civilized way, could wish to return to the unsanitary handkerchief during colds?—a germ-trap that's used over and over—stored in laundry bags to spread infection—then must be washed.

### Many ways to buy Kleenex

Kleenex is available in rolls and packages at 25 cents; in extra-large tissues; and in the form of finished handkerchiefs known as 'Kerfs. At drug, dry goods and department stores.

**KLEENEX** *disposable*  
**TISSUES**

*A handkerchief used during colds should be destroyed! Kleenex made this possible. Disposable—yet amazingly inexpensive.*



*Two forms of Kleenex are particularly pleasing to men—the pocket package (containing regular size tissues) and the extra large size tissue.*



*Children's colds are likely to have serious complications—they need the protection Kleenex gives.*



# BEWARE HALF-CURED COLDS!

*They Expose You to a Weakened System  
and to the Dangers of Serious  
Complications!*

**D**ON'T temporize with a cold. Don't take remedies that merely allay the cold instead of getting it thoroughly out of the system. A half-cured cold is a cold never cured and a constant source of danger.

A cold calls for specific treatment—for *internal treatment*. There is one remedy for a cold that meets all the requirements of efficacious treatment—that is, GROVE'S LAXATIVE BROMO QUININE!



*"I Couldn't  
Write a  
Better  
Prescription  
Myself!"*

## *The Four Things Necessary*

Grove's Laxative Bromo Quinine knocks a cold and knocks it quickly because it does the four things required.

First of all, it opens the bowels gently but thoroughly, the first step in expelling a cold.

Second, it kills the cold germs in the system and reduces the fever.

Third, it relieves the headache and grippy feeling.

Fourth, it tones the entire system and fortifies against further attack.

This is the treatment a cold calls for and anything less is only playing with a cold.

For more than 40 years Grove's Laxative Bromo Quinine has been the standard cold and grip tablet of the world. Don't let anybody tell you he has something better for a cold. Responsible druggists never try to substitute on Grove's Laxative Bromo Quinine.



## **New Economy Size Pocket Tin**

In addition to the regular box of 20 tablets for 30c, Grove's Laxative Bromo Quinine is now packed and sold in convenient pocket-size tins containing 40 tablets for 50c. 20 per cent more value for your money!

# GROVE'S LAXATIVE BROMO QUININE

## Loretta Young Doesn't Want a Hollywood "Romance"

(Continued from page 17)

a good deal of the fighting-for-rights philosophy that marks Constance Bennett. A former press-agent at Warner Brothers once described Loretta as "the most determined girl" he ever met. Instead of being mad, she was flattered by the slogan, quite agreed with him and went on fighting him. The feud between them developed into a battle royal that lasted until the press-agent submitted his resignation . . . but not because of Loretta. She was just one of the reasons!

When it became increasingly clear in the first half-hour of our luncheon on the studio lot between scenes of "Grand Slam" that Loretta had no intention of weeping over herself for any reason whatsoever, we switched the conversation over to Hollywood romances and heart-breaks in general.

"I don't see how anybody can take Hollywood love-affair gossip seriously," she said, "not even the people involved. But the fact that they do is what makes all these grand, sobby stories we continually read in print. Sally and Polly Ann and I often sit around and talk about our various heart-throbs past and present. We have a name for them—we call them 'Box-Office Romances.'"

She smiled. "I don't mean to sound cynical about it and I'm not referring to the real love affairs that have come out of Hollywood, like Bebe Daniels and Ben Lyon, and Joan Crawford and Douglas Fairbanks, Jr., and Mary Pickford and Douglas Fairbanks. I mean the casual tie-ups that usually fall into the 'So-and-So-is-That-Way-about-So-and-So' class. The whole thing is like carrying on a studio love scene outside of business hours with perhaps a new leading man. The recipe is this:

## **The Formula for This "Romance"**

**T**AKE two box-office names, let them step out to the Coconut Grove for dinner a couple of times, with a football game thrown in for good measure, and the first thing you know the gossip columnists have them tied up in a 'that way' rumor. After a fashion, they may even believe it themselves. Pretty soon the gentleman begins to whisper well-thought-up romantic dialogue to the girl—just as though it had been written by a scenario writer. Believe it or not, but I have actually had actors unconsciously quote lines from their latest pictures to me! Honest! And in the dramatics of the moment I suppose I have actually whispered back something good that I vaguely remembered from a picture I made last year with Doug, Jr.

"I know I've even cried and wept wildly in given moments of one of these box-office romances just because it was the dramatic thing to do! If it had been a movie, the heroine would have cried. Thus Loretta cries! It's funny . . . it's too bad . . . but deny it as we will, those of us who are honest will admit that so much play-acting before the camera actually gets into our system. We learn to play-act in our personal emotions. If we accept these casual 'romances' for just what they are, then they are fun, a little excitement, a little harmless thrill. But it's a mistake to take them seriously. . . .

"I sometimes wish I hadn't been born such a serious person. I could have more fun. I would step out oftener. But I'm one of those unfortunate girls who must be interested in the MAN before I can enjoy the evening! The trouble with me is that I really want to fall seriously in love, head over heels in love, and I don't think I will



ever be able to fall in love in Hollywood."

Just then one of Hollywood's "most popular girls" entered the studio café with *two* of her current romances in tow. Loretta watched them seated at a small table for three against the wall. Soon there was the sound of considerable laughter from that quarter. "I suppose that's fun . . . and exciting," said Loretta. "But if there were two men really in love with me, I would want them to be jealous—not pals!"

#### Where Is That Great Love?

WITH the tip of a cerise fingernail, she traced funny little designs on the cloth. "If tomorrow the studio told me that my contract was up and there was no possibility of getting work any place else, I would leave Hollywood. I don't know exactly where I'd go . . . maybe to New York . . . maybe traveling, but I would go looking for a serious love affair that would mean marriage and a home and children.

"Several months ago, when I went East on a personal appearance tour, I wanted dreadfully to meet Somebody who would be important to me. I had heard so many of the movie girls say that New York men were different. Well, the upshot of that was that I still don't know whether they are—or not.

"The moment I arrived in New York, I found that everything had been planned for me. Engagements had been made with men in the East who are connected with the motion picture business. I suppose they didn't care any more about going out with me than I did with them, but it was their duty to escort about another 'box-office name' from the West Coast.

"It sometimes amuses me when young girls from all over the country write and say how much fun it must be for a movie star . . . all the dates we have, and the interesting men we meet. The truth of the matter is that we have less chance to meet men we might like than almost any class of girls in the world. Most of our acquaintances are limited to the men right on our home lots, or in the Eastern offices. We have dates on 'schedule,' appearing at movie premières and theatre openings with the nearest available and eligible 'box-office attraction.'

"I'm serious when I say I want to fall in love. Really in love. I just hope that I manage to keep my sense of humor and don't invest one of Hollywood's casual box-office romances with too much seriousness on my part."

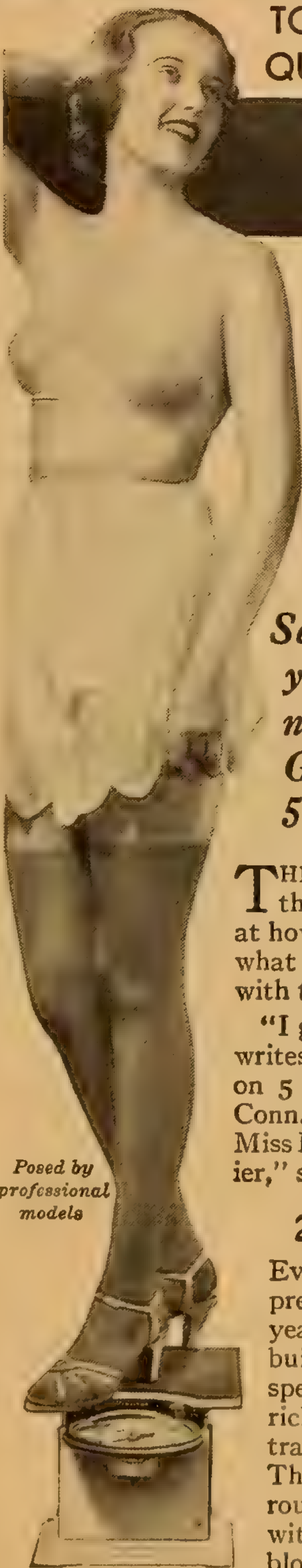
She said: "It isn't in the cards that it should turn out happily. . . ."



"When in Rome, keep roamin'," is the motto of William Bakewell—who roamed there to see the Coliseum recently

THERE'S NO NEED TO  
BE SKINNY. HERE'S HOW  
TO GAIN  
QUICKLY

I WISH I KNEW HOW TO  
PUT ON SOME WEIGHT. YOU  
HAVE THE FIGURE EVERYBODY  
ADMIRE



Posed by  
professional  
models

## New pounds for skinny folks...quick!

*Sensational discovery—richest  
yeast known, imported beer yeast,  
now concentrated seven times.  
Gives thousands of skinny folks  
5 to 15 lbs. in a few short weeks!*

**T**HIN, weak, rundown men and women by the thousands have been astounded and delighted at how quickly they gained 5, 10, 20 pounds—just what they needed for normal weight and health—with this amazing new beer yeast discovery.

"I gained 15 lbs. and my skin is so much better," writes Miss Ruth Farthering, Lexington, Ky. "Put on 5 lbs.," says Mr. G. W. Wisham, Southport, Conn. "Gained 8 lbs. and new pep," reports Miss Bertina Roberg, Bade, Ia. "I am 12 lbs. heavier," says Miss Margaret Scott, Kansas City, Mo.

#### 2 greatest body builders in one

Everybody knows that for years physicians prescribed beer for building weight. Then yeast was found to be a marvelous health builder. Now, by a sensational new process, specially cultured, imported *beer yeast*—the richest yeast ever known—has been concentrated 7 times—made 7 times more powerful. Then to bring even quicker and more thorough results, this super-rich yeast is treated with 3 special kinds of iron, the great blood, strength and energy builder.



#### A new person—quick!

The result is a marvelous tonic unsurpassed in transforming thin, weak, nervous, rundown men and women into strong, healthy, well-developed people, with strong nerves, clear skins, tireless pep.

No need to stuff yourself with food you hate. No messy gagging oils. No "pasty" taste—no gas or bloating. Instead a pleasant easy-to-take little tablet.

#### Skininess a serious danger

Authorities warn that skinny, anemic, nervous people are far more liable to serious infections and fatal wasting disease than the strong, well-built person. So build up quick, *before it is too late.*

#### Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast

should build you up in a few short weeks as it has thousands of others. If not delighted with results of very first package, your money instantly refunded.

Only be sure you get *genuine* IRONIZED YEAST, and not some imitation which cannot give the same results. Insist on the *genuine*, with "I.Y." stamped on each tablet.

#### Special FREE Offer!

To start you building up your health *right away*, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on box and mail to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body", by a well-known authority. Remember, results are guaranteed with the very first package—or money refunded. At all druggists. Ironized Yeast Co., Dept. 202 Atlanta, Ga.



# RADIANT Health!



**HEALTH**—Life's no fun when you're only half-awake. If you want to feel fine, sweep away the poisons—and your clean blood will give you a new pep.

**BEAUTY**—Bright eyes, a clear skin, come when you are *internally clean*! You have sparkle, charm. Note: Sal Hepatica is a great help in the reducing diet.

## ... WHEN YOU PURIFY YOUR SYSTEM THE SAL HEPATICA WAY!

**I**T'S easy enough for *sixteen* to bubble over with high-spirits. But after that first flush of youth, you can't feel exuberant and look lovely unless you keep your system free of poisons.

Sal Hepatica will keep your entire blood stream fresh and pure. For Sal Hepatica is no ordinary laxative. It is America's great saline—it contains the same salines as do the health springs of Wiesbaden and Carlsbad and Aix.

First of all Sal Hepatica flushes wastes and poisons from your digestive tract—

and gently. But because it *is* a saline it does more. It purifies and tones up your whole system—keeps you from getting sick. It combats colds, headaches, acid system, rheumatism.

And how much lovelier you look! Your skin is translucently clear. Your eyes sparkle. There's new spring in your step. You feel young and look young. Whatever you do, you *enjoy*!

Just get a bottle of Sal Hepatica, and try this saline road to health! You'll feel like a different person!

### MANY OF THE COMMON ILLS OF LIFE YIELD TO SAL HEPATICA



CONSTIPATION



COLDS



HEADACHE



COMPLEXION



RHEUMATISM

# SAL HEPATICA

## Connie Bennett's Happy About Her Newest Fight

(Continued from page 52)

York writer. Heretofore, Connie has fought her own battles; heretofore, certain people among those just mentioned have been secretly glad enough to stand on the sidelines and let her fire her own cannons. But this time Connie has acquired a defense brigade!

If the truth should be known, the formerly embattled Connie is the least excited of any of her immediate court now. In the midst of the denials, explosive lawyers, indignant publicity men, Connie sat serenely (this day, at least) at her luncheon table in her home in Beverly Hills, partaking of a stuffed tomato and a dish of prune whip, with an un-Bennett-like calm that was almost a Believe-It-Or-Not.

### Connie Happy About It All

**I**F you were to ask me, I've a sneaking hunch that the Bennett is actually delighted that the story "broke." It has proved to her something that she has wanted to know for some time. It has proved, in spite of rumors that she is "the most unpopular girl in Hollywood," that she decidedly has friends here—and that, surprisingly enough, a great number of them are of the Press.

"You should have seen some of the answers to that story," said almost unrecognizably-calm Connie. "They were grand! And from people I have never met. Some of them from people I never even suspected liked me."

She was wearing one of those Constance Bennett models in black that just about break your heart if you are one of us who bulge in the wrong places. Connie so decidedly does not bulge in the wrong places—only in the right ones. The famous Bennett brow was as calm and undisturbed as a child's. In fact, she looked gayer and happier and more contented than I had ever seen her before. But when you stop to think of it, it is rather difficult to be radically on the defensive when other people are doing the job so well for you.

Suddenly, this suave, sophisticated, smooth and seductive Constance Bennett made probably the most naïve remark that ever issued from her famous mouth. She said, "It's fun having people rush to your defense. *I like being liked!*"

It is too bad that Connie's severest critics couldn't have seen her as she made that remark. If they hadn't liked Connie then—why, there's no liking in 'em. You can rail against this girl—she can aggravate and irritate you—but when Connie wants you to like her, you can no more resist her charm than you could a frank and engaging child.

### Thinks She May Be Too Frank

**S**HE said, "I don't know how it happened that I got off on the wrong foot with the Press from the start. I guess it is because I am so brutally frank. If I don't like an idea, or a person, I can't be diplomatic about it. I just say so..."

"Of course, there are certain writers in New York and one or two here in Hollywood who will never like me. The latest gossip story started by one local woman was that Gloria Swanson and I were at loggerheads over 'Rockabye.' She insinuated that I had 'stolen' the story from Gloria under false pretenses and that I got it away from her just out of spite, because I knew she wanted to do that story above all others!"

"I knew nothing about 'Rockabye' except that Gloria had sold it to RKO and that I was scheduled to play in it. Certainly, I never asked for the story. In fact, I did not consider it very good screen material. There were too many holes in the



story! As we went along in production, those holes became more and more evident. In fact, by the time we had completed 'Rockabye' and I had seen it at the first preview, I wished from the bottom of my heart that Gloria had kept her 'favorite' story! The second version is better. . . .

"And now," smiled Connie, "I suppose I am expected to make some sort of defense for myself in reply to that outbreak from New York. Well, I haven't any. I don't feel that any is necessary. . . .

### How Could She Do Otherwise?

"IN the first place, when I attended the theatre in New York, I went as a guest in a large party of friends. Imagine their surprise if I had said, 'I want you to guarantee me that you will not be late for the curtain tonight. Also, I want to make sure that you have aisle seats. Though other people may be late to the theatre and disturb those already seated, I cannot do it because I'm a High-Hat Movie Star? Isn't that silly? They would have thought I was out of my mind!

"As for autographing fan albums in the lobbies of theatres during intermission—that I did do, and that I intend to keep on doing, no matter who doesn't like it. Those people who ask for autographs are the only people in the world I am trying to please. They are the people who pay to get in and see my pictures, while the critics," laughed Constance, "get in on *passes*!

"But, really, I don't want to make any official answer to that story. I'm not angry or upset about it. I had a glorious time in New York and I shall vacation there whenever I have the opportunity again. . . ."

I think Connie has engaged in her last war with the Press. From now on the boys and girls can fight it out among themselves as to whether she is "Constance Sinner," or *Constance, Winner!* Me? I'm stringing with the converts!



Acme

Constance Bennett and Joan Crawford enter the Mayfair Club arm in arm. Even her rivals are Connie's pals now!

## 3 AGELESS SECRETS

*of charm*



MAE CLARKE, *Radio Pictures'* player. For evening, she wears this lovely velvet gown, in brown with gold sequins. Her formal daytime suit is of cocoa-colored ostrich cloth, lavishly trimmed with fox.

THE centuries have not changed the desire of every woman for a good figure, for sparkling eyes and a lovely complexion. With modern fashions as they are, a slender, round figure is almost imperative.

These three secrets of charm are usually the gifts of good health. So when reducing, diet and exercise should be watched with care. Meals should contain adequate "bulk" to prevent faulty elimination—the enemy of charm and good complexions.

Laboratory tests prove that Kellogg's ALL-BRAN supplies "bulk"—as well as vitamin B and iron. This "bulk" in ALL-

BRAN is much like that of leafy vegetables. Two tablespoonfuls daily will overcome most types of faulty elimination. How much better than unpleasant patent medicines.

Kellogg's ALL-BRAN is not fattening. Serve as a cereal, or use in cooking. Appetizing recipes on the red-and-green package. At all grocers. Made by Kellogg in Battle Creek.

### WRITE FOR FREE BOOKLET

#### "CHARM"

Packed with valuable beauty-hints, and advice on charm and health. With special menus for reducing wisely. In addition, leading motion-picture actresses are shown in "fashion close-ups," wearing the costumes that millions of critical eyes will see on the screen. Free upon request.



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Please send me a free copy of your booklet, "Charm."

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**"I have REDUCED MY WAIST 9 INCHES WITH THE PERFOLASTIC GIRDLE"**

... writes Miss Healy

"IT MASSES like magic" ... writes Miss Kay Carroll... "I reduced my hips from 43 inches to 34 1/2 inches" ... writes Miss B. Brian. Another writes ... "I wouldn't be without my girdle for \$100!" We now make this unusual FREE trial offer...

**REDUCE YOUR WAIST AND HIPS 3 INCHES IN 10 DAYS OR IT WILL COST YOU NOTHING—**

- Worn next to the skin with perfect safety, the tiny perforations permit the skin to breathe as its gentle massage-like action reduces flabby, disfiguring fat with every movement.
- START NOW to reduce! In 10 days you can actually take inches off your waist and hips.

*You appear many inches SLIMMER at once!*

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Gentlemen: Without obligation send me FREE BOOKLET, sample of Rubber and details of 10-Day FREE TRIAL OFFER! (Use Coupon or Penny Post Card.)

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## Whitens While You Sleep

*Freckles, Blackheads, Blotches Vanish too!*

Oh what a difference a lovely white skin makes! You can have it. No matter how dark your skin now, no matter how many other creams have failed, this famous Golden Peacock Bleach Cream will lighten it one shade a night ... or your money back! Gentlest, daintiest of all bleaches that work. Perfected by 30 great specialists ... absolutely guaranteed. More economical, because it acts so fast ... you use so little. Try Golden Peacock Bleach Cream tonight. At all drug stores and toilet goods counters.

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New York and Hollywood women adopted FE-GENE Foam suppository tablets and now enjoy complete protection without fear. FE-GENE is harmless, stainless and clean. The antiseptic Foam does all the work. Destroys germs instantly without water.



Be Wise—Be Safe—Use FE-GENE  
12 tablets in 4 professional vials \$1  
The FE-GENE Co., 250 (C) West 40th St., New York City

## Movie Classic's Letter Page

(Continued from page 6)

proximity of the sylvan scene to a ranch house. However, Texas is large—and so are the imaginations of scenario writers.

Miss Bow, in her exile, has learned the wise use of all the mediums and goes everyone concerned not one, but two better. More power to her.

V. B., Ann Arbor, Mich.

### They Can't All Be "Best"

MAYBE you've eaten the brand of sausages advertised as made from "the choicest parts of little pigs?" Or tasted the coffee brewed from "only the choicest coffee-beans?"

Common sense tells us that that can't be so. *Somebody* has to eat the rest of the little pig, and all the rejected coffee-beans can't be dumped into the ocean.

Which brings us to the movies. (God bless 'em!) Do you notice everything is advertised in the superlative? Like this: "The Love Story Sublime." "Human Hearts Laid Bare in the Surprise Picture of the Year." "The Hottest Shot of 1932." "The Picture Terrific."

What happened to those other movies which failed to make the grade? Maybe someone else is as curious as I am. Anyway, better the old days when sugar came with sand!

MARY FRANCES DONER, Seattle, Wash.

### Quality, Not, Quantity Wanted

LET'S have some of the good old common-sense movies of five years ago. In other words, a picture in which the plot is discernible by the average movie-goer, the actors original and human—unlike the stereotyped heroine and hero of to-day—and morality that does not require a board of censors.

My opinion is that the double feature policy, now rampant all over the country, is responsible for a great deal of this predicament. Is it a case of quality being sacrificed for quantity?

MILT GAUGER, Berwyn, Ill.

### More Pictures Like "Phantom President"

HAVING seen "The Phantom President" and having enjoyed it to the fullest, I am tempted to write a plea for more political portrayals, particularly if the leading part is played by one approaching the capabilities of George M. Cohan.

Politics take the lead in ballyhoo, hokey and hokum these days, and if the screen will give us a few more pictures showing that after all there is little, if any, difference between the methods of the "quack," Dr. Varney, vending a patent cure-all, and the demagogue, Hon. T. K. Blair, vending a legislative panacea, it will tend to open the eyes of many an average citizen. And, once the average citizen gets his eyes open, you will see the politicians turning from demagoguery to statesmanship.

More power to pictures like "The Phantom President."

GRADY PEEREY, Corinth, Miss.

### A Millyun Millyun!

IF the "Movie-Magnuts" produced a million of "IF I HAD A MILLION" they would make a Million more Movie-goers a million times more anxious to see a Million more Movies!!!

WILBUR GORDON, Ft. Wayne, Ind.



## SKIN ERUPTIONS NEED NOT WORRY YOU

Pimples, eczema, itching, burning skin, undue redness, minor rashes and scaly scalps are no longer necessary when relief is so simple. Poslam will show what it will do for you in one application. Just apply at night and note improvement next morning.

### JUST TO PROVE IT

we will send you a test package FREE.

Simply send your name and address to:

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You can get Poslam at any drug store. 50c.

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If you suffer with those terrible attacks of Asthma when it is cold and damp; if raw, Wintry winds make you choke as if each gasp for breath was the very last; if restful sleep is impossible because of the struggle to breathe; if you feel the disease is slowly wearing your life away, don't fail to send at once to the Frontier Asthma Co. for a free trial of a remarkable method. No matter where you live or whether you have any faith in any remedy under the Sun, send for this free trial. If you have suffered for a lifetime and tried everything you could learn of without relief; even if you are utterly discouraged, do not abandon hope but send today for this free trial. It will cost you nothing. Address

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IS your bust large? Reduce that bulging, matronly chest-line to the slender, girlish lines of youth. Take 3 or more inches off your bust measure. Flabby, sagging fat disappears swiftly. Bust is left small, firm, arched and lovely. No sag. No wrinkles.

### Formula-X

Just get big container of my famous FORMULA-X and instructions. Apply treatment at home and watch your breasts grow slim and young-looking. Nothing else to do. Nothing else to buy. This wonderful new discovery quickly removes the soft, flabby fat, firms and moulds the bust to trim shapeliness. Guaranteed harmless—but SO EFFECTIVE!

### Big Saving Now Write Today

Take advantage of special introductory offer now. Send only \$1.95 for large container of FORMULA-X and complete instructions for reducing and reshaping the bust. A \$5.00 value at a saving of over \$3.00. Offer Limited—send \$1.95 at once.

BETTY DREW, (Dept. K-2)

799 Broadway,

New York, N. Y.

## Old Money and stamps WANTED

**POST YOURSELF!** It pays! I paid J. D. Martin, Virginia, \$200 for a single copper cent. Mr. Manning, New York, \$2,500 for one silver dollar. Mrs. G. F. Adams \$740 for a few old coins. I want all kinds of old coins, medals, bills and stamps. I pay big cash premiums.

### WILL PAY \$100 FOR DIME

1894 S. Mint; \$50 for 1913 Liberty Head Nickel (not buffalo) and hundreds of other amazing prices for coins. Get in touch with me. Send 4c for Large Illustrated Coin Folder and further particulars. It may mean much profit to you. Write today to

NUMISMATIC COMPANY OF TEXAS  
Dept. 354 FORT WORTH, TEXAS

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## A BEAUTIFUL COMPLEXION Without Rouge

Do you want a beautiful complexion? Without the use of rouge? And color that is all your own? If you suffer from constipation give your system just a tiny calcium wafer! Don't take that customary pill on Saturday night—just let Stuart's Calcium Wafers, the gentle internal cleansers, help Nature do its magic work for you!

Stuart's Calcium wafers frequently clear away all impurities resulting from constipation and which keep the skin sallow or dull. They help to keep pores purged and the cuticle clean. Often you feel and see the difference from the first day you take Stuart's Calcium Wafers.

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STUART'S CALCIUM WAFERS  
AT ALL DRUG STORES: 10c and 60c

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Enough for full test—ample to prove the value to you of Stuart's Calcium Wafers—will be sent you, if you mail this coupon to the Stuart Co., Dept. 31C Marshall, Mich.

Name .....

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## Our Hollywood Neighbors

(Continued from page 14)

AN epoch-making event was duly registered out at Fox the other day. The "State Fair" company actually worked until six o'clock. Some of the more superstitious players thought it meant the end of the world, or something equally momentous like free beer, for instance. Since time immemorial both Janet Gaynor and Will Rogers have knocked off work at five o'clock. This time they worked right through without a whimper. It's an all-star cast, of course, but the really temperamental "actor" in that picture is Blue Boy, the champion Iowa hog. Blue Boy acts when he jolly well feels like it—and the director (and can he call hogs!) had to retake his scenes many times.

"Hm!" Rogers mused, casting a speculative eye over Blue Boy's sleek and plump sides. "He'd look awfully well on the breakfast table between two eggs."

But the best of the Rogers' quips about the hawg was sent to Samuel Goldwyn and Eddie Cantor. Cantor played opposite a ferocious he-cow in "The Kid From Spain," and Rogers didn't want him to think that he was the only one who took risks in "animal pictures."

"Blue Boy won't bite anyone but a Gentile, though," averred the irrepressible Will.

AT a recent premiere Ruth Chatterton, A George Brent (Ruthie's current) and Ralph Forbes (Ruthie's ex) formed a jolly trio. We'll know they are really good pals when Julianne Johnston makes it a quartet. Ralph and Julianne are looking hearts and flowers now, and you know a former wife is pretty persnickety when it comes to endorsing a successor.

And Lupe Velez and Johnny Weissmuller are going out together again. Hollywood thought that was very, very arctic. Another renewal of an old-time twosome is Norma Talmadge and Eugene O'Brien. And how are you, Mr. Jessel? And you too, Mr. Dunn?

WE don't know, but we think maybe this particular Hollywood hostess tried a bit too hard to make her party a success. She invited Lupe Velez, Fifi Dorsay, and Gene Malin, who entertains the stars at his Club New Yorker, on Hollywood Boulevard. That was almost a surplus of people who not only like to, but insist, on being the life of the party. Malin obliged with his impersonations (and you should see him as Beatrice Lillie) and Fifi sang "You Do Somesing to Me," accompanied by her best eye-rolling. Lupe was next, but the pianist didn't know any of her numbers. A little thing like that doesn't bother a Velez of old Mexico, however. Lupe taught the pianist how to play "Cuban Love Song," and then went into high in her number.

Fifi had a seven o'clock call at the studio, but at one a.m. she was still at the party. Neither Lupe nor Fifi would go home first. Geez, maybe they're still there.

IT all goes to show that you can't tell. All the critics sniffed (not sniffled) at "Rock-a-bye," the Constance Bennett tear-jerker. To begin with, RKO filmed the opus twice, trying to get it into condition to limp forth and meet the public. A few of the picture critics did everything but throw elderly tomatoes at the screen, and practically no reviews could be called wildly enthusiastic. And it's one of the box office cleanups, during a time when ushers are playing leap-frog up and down deserted theatre aisles.

La Marquise de la Falaise is always box office, and when she has a tid-bit about thwarted love, a smallpox epidemic couldn't keep the fans away from the theatre.

Must I "Put Up" With Such Hands? Rough... Ageing... Stained



## No Longer.. Thanks to NEW TYPE LOTION

IT'S a shame for you to endure unlovely, suffering hands, when this radically different lotion can make them soft, white and comfortable so quickly you'll be amazed. Called Chamberlain's Lotion, it is far more effective than ordinary preparations. It contains 13 different, imported oils, each for a specific purpose. One clears and whitens red, discolored hands—removes even nicotine stains. Another, antiseptic, brings quick, soothing relief from chaps, soreness, windburn, skin irritations. Still another refines coarse pores, revives dried-out skin, and so softens skin texture even callouses disappear. The most abused hands become velvety-smooth and years younger-looking. Tests prove Chamberlain's Lotion is absorbed in 37 seconds! No bothersome massage of gummy lotions that must be rubbed in. Try it. Prove in 7 days you can gain soft, white hands and skin—or money back. Two sizes—at all drug and department stores.



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Discover it tonight in one shampooing!

A treasure hunt—in your hair! Hidden there is something precious! Loveliness undreamed of; a sparkling radiance that is YOUTH—key to popularity, romance, happiness!

You can revive this charm tonight. Just one Golden Glint Shampoo will show you the way.

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## Looking Them Over

(Continued from page 68)

Scott began to alternate evening dates with the girl who was formerly engaged to William Rhineland Stewart. Cary and Randolph Scott are the best of friends; in fact, they share a house together. They say that for a while relations were a little bit strained, but Virginia appears to have smoothed the difficulty over . . . at least, she was lunching with *both* of them the other day at the *Brown Derby*.

**W**YNNE GIBSON, after two very romance-rumorless years in the film colony, has suddenly startled Hollywood by breaking out with *two* romances at the same time! One set of gossipers will tell you that Arthur Lubin, young studio executive, is Wynne's big moment. While another group, seemingly just as well informed, insists that Wynne is interested, exclusively, in Lyle Talbot.

Six months or so ago, Wynne was said to be very dissatisfied with her Paramount contract and threatening to return to the stage. Wonder which of these gentlemen is responsible for the blonde Gibson's decision to remain in Hollywood? A less romantic reason might be that Paramount is giving her better rôles.

**W**ONDER what that red carnation in Doug Junior's lapel means? For more than a month the younger Fairbanks has not been without his daily red carnation. He *could* be paying off an election bet . . . or maybe it is some little private language between him and Joan Crawford. Anyway, Doug isn't telling.



Some authority said that Rochelle Hudson has the best figure in Hollywood—and presto! she lands the title rôle of "The Savage Girl." And right in the middle of winter, too!

## Gray Hair

### Best Remedy is Made At Home

To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it at home at very little cost. Apply to the hair twice a week until the desired shade is obtained. It imparts color to streaked, faded or gray hair and makes it soft and glossy. Barbo will not color the scalp, is not sticky or greasy and does not rub off.



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Sidney Fox and Charles Beahan, playwright, went to a sad play in New York, —and afterward, they felt just like getting married. They finally located a justice of the peace at 4 a.m. Mrs. Beahan will continue her career

**D**ID you know that there were speed cops out on the broad, blue ocean?

Neither did Preston Foster, until one day when he was hitting it up about fifty knots an hour in his little speed tug. When he heard a siren close by, he paid little attention until an official officer in an official boat presented him with a speeding fine of \$20 for "stepping on it" in harbor territory.

**T**HE new house Jean Harlow is building in Holmby Hills is strictly Georgian in architecture. Jean has never liked the rather jazzed architecture of the typical Spanish houses of California with their gay awnings and patios. Her brand-new, red-brick Colonial is a very impressive and "different" note in the Beverly foothills.

**T**HE Hollywood movie exhibitors certainly had a lot of fun trying to fit Tallulah Bankhead's long name into the condensed space of their theatre marquees. One sign read:

TALU BANKHEAD and R MONTGOMERY in "FAITHLESS."

Another put it: LULU BANKHEAD AND BOB MONTGOMERY ...

**J**EAN ARTHUR, recently of Broadway stage fame and formerly of the movies, came back to Hollywood with a secretiveness that has practically burned the newspaper reporters to a crisp. They are still snorting about the fact that Jean deemed it necessary to dodge newspaper reporters. "She could have walked off the train with a brass band and nobody would have bothered her," complained one angry scribe in

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his daily column. "There wasn't a newspaper man within ten miles of her train."

The only person really "put out" by Jean's mysterious train-leaving through the baggage car was a studio press-agent who was left holding an entire armful of American Beauty Roses.

**HOLLYWOOD** movie stars who are contemplating a trip to Europe had better be careful! It seems that Europe does a lot of damage to svelte movie figures.

Greta Garbo, they say, has put on pounds and pounds.

And another foreign correspondent relays the information that the fair rebel, Ann Dvorak, is tipping the scales in the vicinity of 140 pounds!

**THE** two happiest wives in Hollywood right now are Louise Fazenda (Mrs. Hal Wallis) and Jobyna Ralston (Mrs. Dick Arlen). Reason: the expected arrival of the stork in both homes sometime this Spring!

Both the Wallises and the Arlens have been married five years respectively, and in both cases the expected heir, or heiress, will be the first child.

**THE** Beverly Hills Hotel, which many of the Beverleers consider the most "resty" resort of the film colony, has gone in for a rejuvenation process and emerged with a beautiful supper room, a very hot jazz band and a select patronage that promise to establish it as a junior *Ritz* of the West. Naturally, the movie stars have "taken it up" and some of the colony's most exclusive gatherings (formal and informal) are held there nightly. Just recently in the Garden Room we saw:

Mary Pickford, in an adorable black dinner gown of velvet, dining with the Johnny Mack Browns.

Thelma Todd, in a daring pale green satin, dining tête-à-tête with her brand-new husband (Pasquale De Cicco), of course.

Loretta Young, in white satin, dancing enthusiastically with a handsome, but unidentified young gentleman.

Joan Bennett, wearing a brown velvet dinner gown and a matching dinner hat, in a dinner party including Gene Markey and Mr. and Mrs. Gardner Sullivan.

Also Lois Wilson, Junior Laemmle (with Eleanor Holm), Joel McCrea and director Clarence Brown.

**IT** is very unusual when the younger Fairbankses entertain formally, but recently Joan and Doug broke out in a swanky party with half of Hollywood "among those present." The affair was staged at their home in Brentwood, and lasted until the wee, sma' hours of the morning.

Norma Shearer and Irving Thalberg were there, which should certainly prove something about those rumors of feud between the two M-G-M queens.

The Fredric Marches, the Clark Gables, Colleen Moore and her husband, Al Scott, and many others rallied about the professional torch singer at the piano, and helped along her torching by impromptu quartettes.

**CAN** you imagine Norma Shearer in a "standing on your head" contest with Harpo Marx and Charlie MacArthur as the other contestants? Arthur Brisbane considered this of such outstanding importance that he made note of it in his world-event column syndicated throughout the Hearst newspapers. And why not? You can easily imagine Norma being the charming matron and mother, or deeply engrossed in conversation about her career—but Norma standing on her head. Now there is something!

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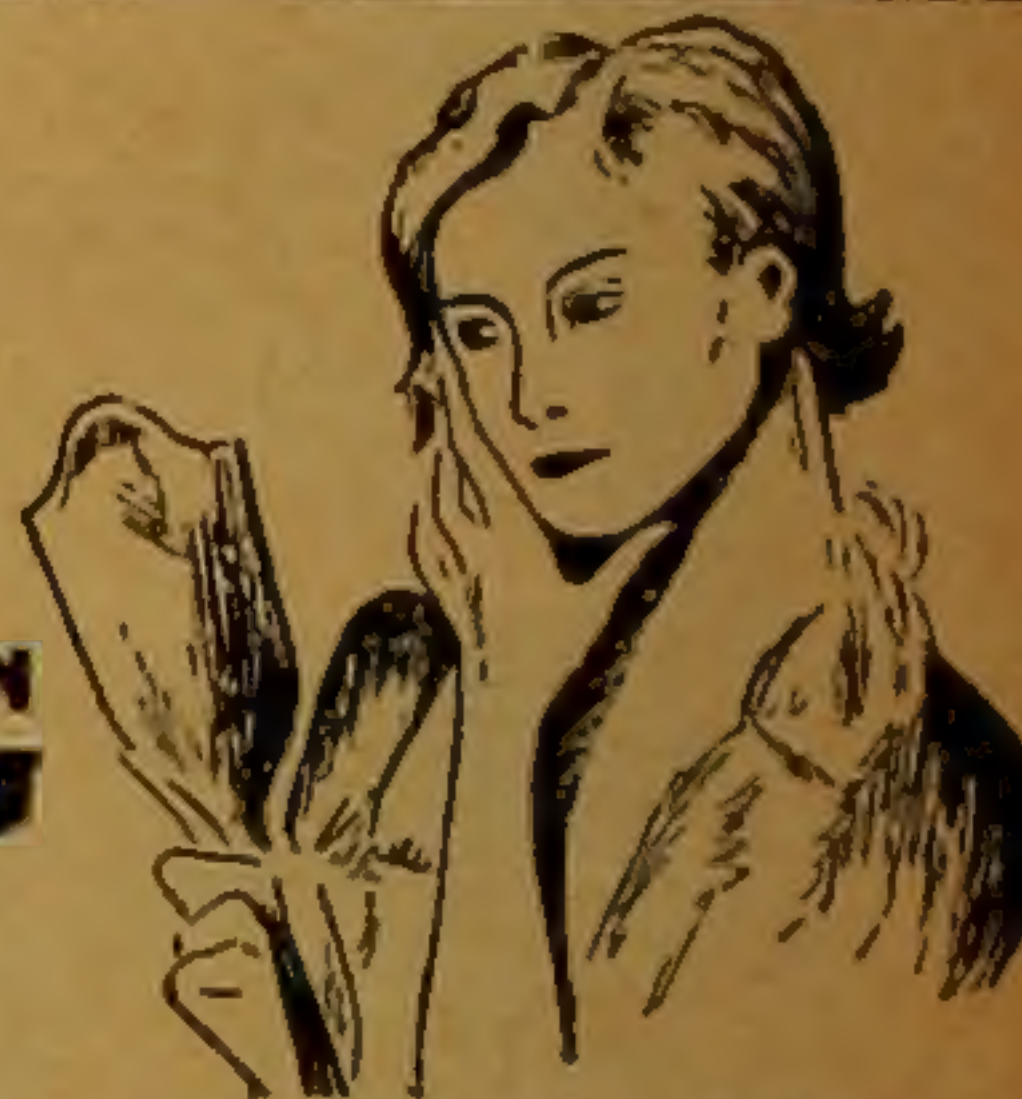
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# CHOOSE your ROUGE SHADES this new fascinating way

forget all about "matching  
your skin" and select shades  
to match your costume

BY PATRICIA GORDON

Catch the spirit, the joyous freedom, of this beautiful new fashion . . . rouge to harmonize with your every costume. The charm of it . . . the *individuality* . . . and the *difference* that must exist when all rouge shades match your skin—match automatically, without your giving a thought to it. Well you know that usual rouge does not have this characteristic. Instead you have memories of dire disappointment, times when you felt "horrid" because off color make-up spoiled the glory of your gown.

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The great mistake with rouge has been this: you had *just one shade*—say medium. To secure more, or less, color you used more, or less, rouge. *But the shade remained the same*. You couldn't use *other* shades for only one would match your skin. So your rouge that might have looked well with delicate pastel dresses, was less than ineffectual with brilliant red costumes—and so on through the range of color combinations of costume and complexion.

## Marvelous New Beauty If You Follow These Hints For Choosing Rouge

For gowns of all red shades, select Princess Pat Vivid, or Princess Pat Squaw. Even the palest blonde—one who

has thought she simply could not wear bright red—is beautiful in flaming colors through use of Vivid or Squaw to set the right color note in the cheeks. For gowns of purple, violet, blue, use Squaw, Theatre or Medium. When you wear yellow, orange, green, your cheeks are wonderful with Princess Pat English Tint. With soft pastel costumes, achieve the complexion note of cool, delicious serenity with Princess Pat Medium or Theatre. For tan effect, use Princess Pat Tan. For evening wear, use Princess Pat Nite. This indeed is a marvelous shade, since it responds as gloriously to artificial light as the most perfect daytime rouge does to sunlight.



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